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# American Art News

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NEW YORK, FEBRUARY 4, 1922

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## SCHREYER'S SON, HERE, CLAIMS PAINTINGS

American Offspring of a Union of the  
German Artist and a Swiss Woman  
Will Seek to Establish Legal Rights

At an auction sale at R. Bangel's establishment in Frankfort-on-Main on February 21 one hundred paintings by Adolf Schreyer will be offered. A claim for part of the proceeds of the sale may be made at that time or, if not, will probably be made later, on behalf of Schreyer's eldest son, an American citizen, who is one of two sons by a woman whom the artist married in Switzerland in 1870. The son, Frederick Adolf Schreyer, is now living in Mount Vernon, N. Y., where he is employed as a machinist in a factory where costumes are made.

Frederick Schreyer did not know that his father's pictures were to be auctioned until he was told of it by Mrs. Peter Krasnow, wife of a landscape painter. Mrs. Krasnow read about it in THE AMERICAN ART NEWS of January 14. Schreyer then decided to consult the Swiss Consul in New York, whom he will ask to recommend some lawyer or other legal representative in Frankfort to look after his interests.

The artist died in Frankfort, in 1899, and his former wife, who had not seen him for more than twenty years, died the following year in Sag Harbor, Long Island, where she had become the wife of a man named Iselin, who was engaged in the business of making watch cases. Two years after her death her two sons received a total of about \$1,800 from a mysterious source, through the Swiss Consulate, and this money was equally divided between them. A year or more after this Frederick Schreyer used part of the money in taking a trip to Europe to learn something about his father. A step-sister in Zurich then gave him the first information he had received of his father's death.

Frederick Adolf Schreyer's life story is a pathetic one of hard struggle against odds and the long nursing of a dream, now almost hopeless, of some day being able to devote his life to painting pictures. He does not remember his father, whose separation from his mother took place when he was two years old or younger, and his mother would never talk to him about the artist, and always discouraged his own desire to paint, or even to draw pictures with a lead pencil. He is now forty-nine years old, but he looks younger, for his hair is black and his smooth-shaven face is almost free of lines.

"Sometimes she would come up to me and take my pencil and paper away," he said, in telling simply the few facts he knew about his father's memory. "There was some scandal about my father and another woman in the town of Stafa, in the canton of Zurich, where I was born, and my mother never wanted his name mentioned. She came to this country in the late 'seventies, and when I was twelve years old, about 1882, she sent to Switzerland for me and my brother, who is one year younger. We had no schooling after that time.

"Our mother established a patisserie in Sag Harbor, for she had made a success of that business in Stafa, and she had taught my father the business and helped him to make thousands of francs at a time when he could sell few pictures. I remember seeing some of his paintings of horses on the walls of our home, but I don't know what became of them. My father used to take two or three thousand francs and go traveling about, and then return when he needed more money. After the scandal, my mother became disgusted at the very thought of art and artists in her family, and that was why she discouraged me from learning even to draw.

"Time after time I have said to her: 'Mother, I am told that my father was a great artist. I have seen his pictures in the Metropolitan and the Brooklyn Museum, and have heard them praised. Why won't you tell me about him?' But always she would tell me not to ask such questions, as nothing was to be gained by it, and that I had better become a simple, honest workman than to try to paint. A few years before her death she even destroyed all documents relating to my father. She had given me one of his old receipt books, which contained a charcoal drawing by him called 'The Return of a Soldier,' and I kept this for years, but it was stolen after her death. I have no memento of him whatever now but this cane," and he rose and took from the top of a wall cabinet a cane carved with Japanese figures and fanciful designs.

"My brother is not like me in caring for pictures, or wanting to paint them," he went on. "He is content to work in a watch-case factory in Sag Harbor, where I was employed

(Continued on Page 4)

## Winslow Homer's Famous "Eight Bells" Sold To Collector for Record Price of \$50,000



"EIGHT BELLS"

By WINSLOW HOMER

Winslow Homer's great marine picture, "Eight Bells," has been sold for \$50,000 by the John Levy Galleries to a private collector of New York city, thus establishing a new record for a canvas by the great American marine painter and a figure higher than was ever given before for a modern American picture.

Unlike most of Homer's anecdotal sea subjects, the meaning of the title of this composition is not plain to anyone who is not familiar with the ways of the sea. The two figures in oilskins with their sextants are catching a "sight" of the sun through an opening in the clouds, this action being performed at noon—"eight bells" in sailor's parlance—

every day aboard ships at sea when the sun is visible, the calculations based on this fixing the ship's "position" or place on the chart.

To this canvas fell the honor once before of establishing the highest recorded price for a Winslow Homer. This was at the Thomas B. Clarke sale in 1899, when E. T. Stotesbury bought it for \$4,700. The work remained in his gallery until recently. It was one of the features of the Winslow Homer Memorial Exhibition held at the Metropolitan Museum in 1911.

"Eight Bells" was painted by Homer in 1886, at a time when he was devoting himself exclusively to canvases of this general character. In its simplicity and beauty of color, it is one of Homer's greatest achievements.

## GERMAN ART TRADE FACES DEATH BLOW

Proposed New Tax On Collectors of 4  
Per Cent. Each Year Would Bring  
Insufferable Condition in Republic

BERLIN—A new form of tax terror stares German owners of art works in the face. As one of the burdens threatened by the new general property tax law it is proposed to introduce in the Reichstag a clause that would impose a special yearly tax of 4 per cent. on the assessed valuation of all art objects privately owned, this tax to continue as an annual charge for fifteen years following the passage of the law.

It is already the law that no art works of any kind that have a national and historic value shall be exported from Germany without the official permission of the government, and the State will have the first right to purchase such works of art if their owners desire to dispose of them.

It is generally agreed here that if this wholly unjust tax proposal is enacted into law, many collectors will be forced to sell their art treasures and this raises the question as to how they will be disposed of. Individuals will scarcely be tempted to buy more works with this tax burden added to the cost, and, in the present state of Germany's financial condition, it is wholly unlikely that the State could afford to buy.

Such a tax law would practically kill the art business in Germany. The only thing left for art dealers would be to act as commissioners for foreign buyers, and even this field would be seriously hampered by the existing law giving the State the right to forbid exportation. —F. T.

## Concord Now Has Home for Art

CONCORD, Mass.—The Concord Art Association has purchased a Colonial mansion in the centre of the town and is to fit it up and remodel it into an art gallery and club room. The second floor will be the exhibition gallery. Annual exhibits and other shows will be given. Downstairs the house will remain untouched. In the three lower rooms will hang the association's permanent collection, of which already a good beginning has been made.

## GRAHAM MADE \$500,000 BY HIGHLAND CATTLE

Large Fortune Left by Scotch Painter,  
Whose Work Pleased "Average Man"  
Even If It Didn't the Connoisseur

LONDON—The days when the public forebore to show appreciation of an artist's work in pounds, shillings and pence until after his death, are past, as is testified by the sum of over £135,000 left by the late Peter Graham. Though opinions may differ as to the aesthetic quality of this Scotch artist's work, yet it is of a type that will probably have its admirers for many a year to come, though no doubt the saleroom will tell its tale as regards the valuation placed upon it by collectors.

Graham became famous for his pictures of long-haired Highland cattle, which he almost invariably showed grouped or huddled in fogs or mists. This particular species of cattle is becoming scarce, and the existing herds are largely the possession of wealthy breeders. While museums and connoisseurs cared little for Graham's style of painting, the average man, especially the average Scotchman, took particular delight in his pictures, and he had no trouble in selling them. —L. G.-S.

## Floating Statue for Lusitania's Grave

PARIS—George Dubois has modeled a statue which he and a group of Frenchmen think should mark the spot off the Irish coast where the Lusitania was torpedoed. It shows the figure of a woman with wet and streaming hair holding a child above a mass of wreckage, one plank of which is inscribed "Lusitania." The plan is to have the monument on an anchored raft. Cables from the shore would permit its illumination at night.

## Paris Obtains Prudhon Drawings

PARIS—A set of beautiful drawings by Prudhon, which has been left to the town of Paris, will be shortly put on view at the Petit Palais.

## New Director for Swiss Gallery

BERNE—M. W. Deonna, the distinguished archaeologist, has replaced M. Cartier as general director of the Musée d'Art.

## EAST FINDS SANDZÉN UP TO EXPECTATIONS

Artist Who Gained Fame in West Displays Simple Mastery that Thrills  
Art Lovers—Other Art Exhibitions

All the reports of the brilliant qualities of the art of Sven Birger Sandzén that have come to us from the West, where he has been living and working since 1894, are more than justified by the first comprehensive exhibition of his work shown in New York, at the Babcock Galleries. To those who know Sandzén only through an occasional canvas, a surprise is in store. His work in water color, woodcuts and lithographs—groups in each of these mediums being included—make him stand out as a bigger and more rounded personality than even report had made him.

This painter has ranged pretty much all over the desert and mountain country in Colorado, New Mexico and Kansas. He has seen that land in a big way, both as to form and color, and has painted it in a manner as broad as his themes are big. The appeal of these elements of breadth of space and brilliancy of hue is irresistible, and they lift the spectator up and out into a world austere empty of man life, but filled with warm airs and vivacious sunshine.

His "Wild Horse Creek" is a thoroughly characteristic illustration of this phase of his work, as the "Moonlight," painted at Santa Fe in 1919, is of a less rugged, more lyric strain. In the "Old Settler's Home" he shows how sheer brilliancy of coloring does not mitigate against the air of tender melancholy pervading such a scene.

The twenty water colors reveal not only a supreme command of pure wash but a more delicate sense of color perception, as befits this medium. This is fully indicated in the blue-and-white scheme of the "Breakers," painted at La Jolla, California, in 1915, and in "The Arapahoe," a view in the Rocky Mountain National Park, in which permanent, motionless bulk is felt as strongly as is the shifting instability of his breaking waves.

Vigor and breadth of line are the dominant notes in the woodcuts and lithographs, Sandzén's command of expression with line being shown to the full in the studies of horses and a camel and in the façade of the church of San Miguel at Santa Fe. While this exhibition is on view, through February 18, it will serve as a tonic to many art lovers.

## Mr. Lachman's Gallic Mastery

Fifty paintings of France and Italy by Harry B. Lachman, shown at the Wildenstein Galleries, represent the mastery by an American artist of the French spirit and style. Four of his paintings are in the Luxembourg, and Mr. Lachman has had further evidence in the repeated recognition from French and Italian critics, that he is considered one of themselves.

Included in the exhibition is "The Valley of the Grand Andely," loaned by the Luxembourg, for which it was purchased by the French Government after its rejection by the Carnegie Institute.

This picture is typical of much that is strong in Mr. Lachman's art. Although his technique has changed somewhat since this picture was painted, it is distinguished by the same definite feeling for structure and form that is evident through all his work. It is a quality that, in the broad sweep of landscape which he so often paints, does justice to all intervening form without over emphasis, and gives to his paintings particular balance and strength.

Among the Italian subjects, several of Rome include the warm-toned "Piazza del Popolo," with clear sunshine adding to the richness of yellow walls. Tivoli, from a distance, is outlined against green mountains, and lifts its spires among dense trees. "Villa d'Este" presents a glimpse of white walls through deep-toned foliage, and "The Appian Way" is depicted with an interesting grouping of trees on either side.

One of the more recent canvases is "Island on the Seine" which is particularly interesting in color and treatment as recording a change from the higher key of his earlier work. "Le Bouquiniste de Notre Dame," also of a later period, portrays the mellow walls of the church through a pattern of green leaves.

## Vicaji Portraits at Ehrich's

For her first exhibition in the United States, Dorothy E. Vicaji, of London, is showing in the Ehrich Galleries twelve portraits. From the viewpoint of success in England, her bust portrait of Queen Alexandra would naturally be the important feature of such a display; but from the viewpoint of positive artistic merit the portrait of the Dowager Queen of England is completely overshadowed by Miss

(Continued on Page 4)

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## NEW PICABIA ROW SETS PARIS AGOG

Dispute of Extremist With M. Signac,  
of Independants' Salon, Leads Lat-  
ter to Make Some Caustic Remarks

PARIS—Francis Picabia, who has at one time or another made himself known in America, has been given an opportunity to write an indignant letter to the press because two of three "pictures" he sent to the Salon des Indépendants have been returned to him in virtue of clauses in the statutes authorizing the committee to exclude photographic contributions and such as are of an obscene or offensive character.

The veteran and admirable painter, M. Paul Signac, as president of the Indépendants' society, assumes full responsibility for the action. Of the three devices to attract attention submitted by Mr. Picabia, one was a big canvas (Mr. Picabia's pictures have always been big since the small ones he first exhibited in Paris some fifteen years ago failed to make a sensation) on which a piece of string was the only subject matter. To this no objection was made. The second consisted of a photograph showing Mr. Picabia at the wheel of his automobile with a self-portrait sketch to show that art is inferior to camera work. Here Clause 12 in the statutes clearly came into operation.

About the third "picture," to which the 13th Clause applies in respect to obscenity, there is a certain mystery, for M. Signac says one thing and Mr. Picabia another. The point in contention is a sentence written on the canvas after the fashion so dear to Mr. Picabia. The latter pleads this sentence is quite harmless reading, viz: "Merci pour celui qui regarde" (this referring to the author's visiting card and an invitation to a supper-party from Mlle. Chénal glued on to the canvas). M. Signac says the word was not "merci," but a similar one and ending in two other letters, which make of it an allusion too coarse to be admitted in a public exhibition of art works. Any verification at this time would be futile, since a substitution of two letters probably could not be proved.

Interviewed on the matter, M. Signac said: "Do you really think this sort of trifling can be endured any longer? Think of the artists who spend a whole lifetime in patient endeavor to unravel the secrets of light and form and whose persevering efforts are obscured by the bluffs of charlatans and mountebanks!" —M. C.

## Will Show Tiffany Water Colors

Louis C. Tiffany's water colors will be exhibited at the Tiffany Foundation Gallery of the Art Center, 65 East 56th Street, from February 5 to 25. Mr. Tiffany is well known for his oil paintings and designs in stained glass, but only friends who have visited his home on Long Island have seen his water colors.

## BIG GIFT ENRICHES TOLEDO'S MUSEUM

Arthur J. Secor Presents His Collec-  
tion of Thirty-five Masterpieces of  
Painting, Including American Works

TOLEDO, O.—The Toledo Museum of Art has been enriched by the gift of Arthur J. Secor's collection of old and modern masters, valued at half a million dollars. Mr. Secor, who has long been identified with the business interests of Toledo, is a charter member and the vice-president of the Museum, and was one of the largest contributors to the endowment and building funds.

The value of the Secor collection equals that of all the other paintings now housed in the Museum, and increases the total valuation placed upon the building and contents to \$3,000,000. There are thirty-five canvases in the group by famous painters of the United States, France, Holland and England. Two pictures by Inness, two by Wyant, and Blake-lock's "The Setting Sun" are the American canvases.

Among the French masterpieces are "The Shepherd Star" by Jules Bréton, "The Quarriers" by Millet, "A Canal in Picardy" by Corot, and works by Diaz, Daubigny, Rousseau, Jacque, Lhermitte, Jules Dupré, Tryon and Harpignies. Other famous names represented are Felix Ziem, Van Marcke, Josef Israels, Anton Mauve, Jacob and William Maris, Th. De Bock, Evart Pieters, J. H. Weissenbruch, F. P. Ter Meulen, Adolf Schreyer and Constable. A few years ago Mr. Secor presented the Museum with Mosler's "De Profundis."

Included in the latest gift is a fine example of the work of a Toledo painter, Marie Osthaus Griffith, sister of Edmund Osthaus, animal painter. A portrait of the donor by August Franzen has been requested by the Museum officials, to hang with the collection, which will be installed in a separate gallery to bear Mr. Secor's name.

## Hopi and Zuni Indian Painters Will

Have Works in Independents' Show

Artists from Greenwich Village to San Francisco and from the Yukon to the Rio Grande will be represented at the Independents' show this year which will be held in the Waldorf-Astoria Hotel from March 11 to April 2.

A feature of this year's exhibition will be a group of paintings by young artists of the Hopi and Zuni tribes of New Mexico, the canvases depicting the ceremonial life of the Pueblo Indians. As is customary with the Society of Independent Artists' exhibitions, every range of artistic canon and belief and all the schools of art will be represented in the forthcoming show, which promises to be larger than ever.

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## CHICAGO OUTDRAWS NEW YORK IN ART

Annual Attendance at Institute is Only 2,000 Less Than at Metropolitan, With Only Half the Population

An attendance of 1,071,422 at the Chicago Art Institute for the year 1921, compared with 1,073,905 at the Metropolitan Museum, New York, indicates a much greater public interest in art by the Chicago public than exists in New York city. In both cities the records exceed those of previous years, in the Western city an excess over 1920 of 68,825 visitors being shown.

Comparatively, however, Chicago's attendance was much the larger, for its population is about half that of New York, exclusive of Brooklyn.

If an exception were made of the figures of attendance at the annual exhibition of American paintings and sculpture at the Institute, corresponding to the Academy show in New York which is not held at the Metropolitan, Chicago's interest in art would still be relatively much greater than New York's. The Academy display drew 15,120 visitors in thirty days, which, added to the Metropolitan figures for an equal period, totaled 99,680. At the Chicago Institute, during thirty days of the annual show, 103,562 visitors were recorded, a great proportion of whom would doubtless have gone to the Institute even if there had been no special exhibition.

But if one deducts 15,120, or 30,000, or 100,000 from the figures for Chicago's attendance at the Institute for the year, to allow for the added attraction of the special exhibition, the relative interest of the Western metropolis in art must still be conceded to be immensely greater than that of New York. It may be said that there are special shows in the galleries of art dealers here, and numerous other exhibitions to distract public interest from the Metropolitan's permanent exhibition, but there are also numerous special exhibits in Chicago outside of the Institute.

### Stingless Whistler Letter Found

PHILADELPHIA—Alexander Lieberman, of this city, has acquired a most interesting Whistler letter. It is autographed with the famous butterfly, and is addressed to the artist's London publisher, William Heinemann. It discusses the attitude of the press toward "The Baronet and the Butterfly." The missive which is dated 1899, is notable for the warmth of affection displayed to Heinemann, and for the lack of the caustic and bitter tone for which Whistler was notorious. —B. D.

### Dengener Heads Rijksmuseum

AMSTERDAM.—M. Schmidt-Dengener, late curator of the Museum of Rotterdam, has been appointed director of the Rijksmuseum here.

## The MODERN MOVEMENT

The following important illustrated articles dealing with the MODERN MOVEMENT in painting have appeared in the BURLINGTON MAGAZINE. Copies of these issues may be obtained at the published price of \$2.00 per number, except Nos 139, 149, 156 and 167, which are \$1.00 each.

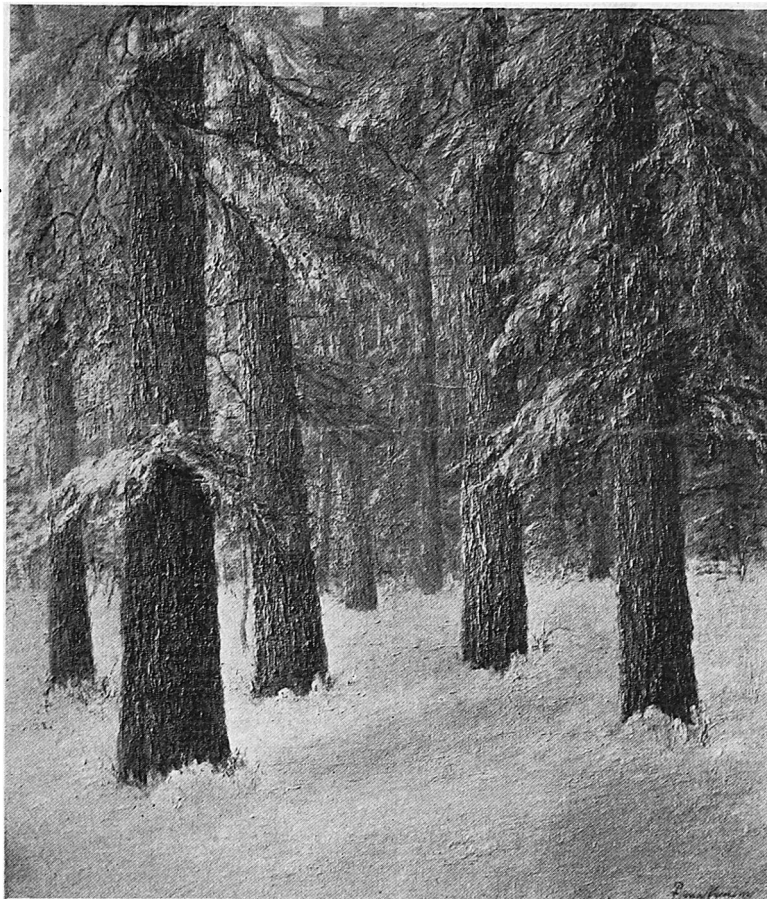
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## St. Louis Art Commission Will Replace the Ruined Wimar Panels

ST. LOUIS—The Director of Public Safety of the city, who has charge also of public buildings, will request an appropriation at the beginning of the fiscal year, in April, to meet the recommendations of the Municipal Art

## Louvre Honors Moliere by Giving His Plays With Old Art Settings

PARIS—The third centenary of the birth of Molière was celebrated with much pomp in the Salle des Cariatides of the Louvre, where the great dramatist gave a performance before King Louis XIV on October 24, 1623.



"MONARCHS OF THE WEST" By PIETER VAN VEEN  
In the artist's exhibition at the Howard Young Galleries

Commission that the Wimar historical panels ruined in a "restoration" last fall be replaced by new works by a prominent artist. Also there will be a request for the restoration by competent hands of the Wimar allegorical panels which were saved from destruction by the protests of artists and public opinion. —M. P.

A reconstruction of the original circumstances was attempted, the hall being lighted only with candles, the walls hung with Gobelin tapestries and beautiful specimens of statuary placed here and there.

Selections from different plays by Molière were acted by the Comédie Française company before a select audience of some 300 guests.

## FRANCESCA'S 'JEROME' FOR BERLIN MUSEUM

Unnamed Donor, Following Example of Dr. von Bode, Gives a XV Century Masterpiece to the Kaiser Friederich

BERLIN—The donation by Dr. von Bode of between 2,500,000 and 3,000,000 marks, the result of his recent auction sale of books, to the Museum of Islamic Art, on certain conditions, has already had the good effect of inspiring another large gift to a museum. A donor, whose name has not been made public, has just given to the Kaiser Friederich Museum the "St. Jerome" of Piero della Francesca, signed and dated 1450.

Tongues are wagging about this affair as the owner of the "St. Jerome" had become the possessor, through a recent legacy, of about a dozen other rare canvases, which he has desired to sell. Experts say that the others are of comparatively small value and that the "St. Jerome" is the pearl of the collection.

There is a "Saint Jerome in the Desert" by Francesca in the Venice Academy. He is also represented in the Uffizi Gallery, Florence, and in other famous Italian galleries, as well as in the National Gallery, London. He painted the cycle of frescoes in the Church of San Francisco at Arezzo illustrating the "Legend of the Cross." This immense series commences with the death and burial of Adam and follows the legend up to the finding of the cross by Saint Helena.

## Amsterdam Holds Exhibition of Theatre Art, Under Gordon Craig

AMSTERDAM—Amsterdam is holding an exhibition this month of art in the theatre, under the direction of Gordon Craig. The French artists exhibiting include Copeau, Gernier, Baty, Lugné Poë; the Russians are Bakst, Soudikien, Larinof, Mme. Gontsjerowa, Sjirvadijce, Powolozky and Svedlof.

Selections from the characteristic work of Berlin, Munich, Stuttgart and Vienna come from Germany and Austria, and Italy, Sweden and Holland contribute. Among the Englishmen are Lovat Fraser and Paul Nash. Sheldon Cheney, editor of *The Theatre Arts Magazine*, has taken over many American examples.

## Bronx Artists Exhibit in Woman's Club

Under the direction of Mrs. Robert A. MacGregor, chairman of the art section of the Bronx Woman's Art Club, an exhibition of the work of Bronx artists was opened January 24 in the clubhouse, 190th Street and Jerome Avenue. The exhibition demonstrates the fact that members of the National Academy of Design, the American Water Color Society, the New York Water Color Club, the Pen and Brush Club and the National Association of Women Painters and Sculptors live in the city's northernmost borough.

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SCHREYER'S SON, HERE,  
CLAIMS PAINTINGS

(Concluded from Page 1)

with him for a while. I was working in the polishing room one day when the foreman saw me drawing some figures with a pencil. He transferred me to the engraving room, where I drew landscapes and imaginative designs and scroll work for the backs of watch cases. I did that for two years, and then it became so mechanical that I thought I might as well be a machinist, and here I am now working in a factory. I do landscapes sometimes on Sunday afternoons and holidays, but I am so tired after a week's hard work that I generally want to rest, and enjoy the company of my wife and two little children."

The famous artist's son has himself been married three times, and his domestic cares, coupled with his necessity of making a living without the advantages of education, have had much to do with preventing the achievement of his desire to be an artist. And not only did his mother discourage him, but his two step-sisters, one in Zurich and the other in Basel, who are married to substantial business men, gave him no aid whatever in his quest for knowledge of his father. In the museums of Berne, Switzerland, and Hamburg, Germany, he saw pictures by his father, but his funds were exhausted before he could travel through Germany, and he returned to his first wife and his family in America.

"I expect to put in a claim for my legal rights at the sale of my father's work—that is all I can say now," the son added.

The news from Frankfurt about the auction sale of pictures was to the effect that they were from the estate of Adolf Schreyer. Schreyer's pictures are now more in demand than ever, one of them having been sold recently for 300,000 marks, which, at the present rate of exchange, would be only some hundreds of dollars, but if one hundred paintings should be sold at such figures the total would represent a small fortune in America and an immense sum in Germany.

The biographies of Schreyer available in the United States do not say anything about his family affairs. He studied in Frankfurt, Stuttgart, Munich, Dusseldorf and Paris. He traveled at various times in Egypt, Syria and Algiers, and he went through the Crimean war, where he found many themes for battle pictures. He is famed as a painter of horses, peasant life and scenes of war. Many of his best pictures are in the Vanderbilt, Astor, Belmont, Walters and Rockefeller collections.

## Dutch Artists Not Prosperous

THE HAGUE—An address to the Ministers of Home Affairs and Education in Holland states that of 133 members of a Dutch arts and crafts society only thirty-two are able to make at present an adequate income, and that the earnings of the remaining 101 do not exceed £200 per annum, falling in many cases below this amount.

## Japan to See American Pupils' Art

PORTLAND, Ore.—M. Kubota, mayor of Yokohama, has asked Mayor Baker to send him additional examples of art work from Portland public schools for display at the international exhibition in Yokohama. The school board recently sent a few examples to Japan.

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THEFT IN CLEVELANDIvory Portrait of Samuel Shelly Stolen  
From the Gage Gallery, Where It  
Was Shown by Lewis & Simmons

CLEVELAND—A valuable miniature by Samuel Shelley, the distinguished British miniaturist, was stolen from an exhibition in the Gage Gallery where it was being shown in a group of portraits from Agnew, of London, and Lewis & Simmons, of New York. The picture, which was valued at \$10,000, is a portrait of "Mrs. Hicks-Beach and Child," framed in gold set with pearls, a tiny clasp having the same jewels. Locks of the hair of both mother and child are arranged in a true-lover's knot under glass in the back of the picture.

Samuel Shelley was born in London in 1750 and was a great admirer of the style of Reynolds. He became famous as a painter of miniatures, sharing in popularity with Cosway and Engleheart. He was one of the original members of the Water-Color Society, which was planned in his home. He died in 1808. No trace of the stolen miniature has been found as yet.

HOWARD YOUNG BUYS  
BIG ART COLLECTIONThirty-six Pictures, Chiefly by American  
Painters, from the Estate of Dr. Skel-  
ton, of Oklahoma, Bought for \$60,000

Howard Young, New York art dealer, has purchased a collection of thirty-six paintings, chiefly by American artists, from the estate of Dr. L. S. Skelton of Okmulgee, Okla., who died in December, 1920. The collection had been appraised as being worth \$60,000, but this is thought a low estimate.

Among the pictures are "Early Recollections" and "Storm" by George Inness, A. H. Wyant's "Holland," D. W. Tryon's "Autumn Afternoon," William Keith's "Napa River, Autumn," Thomas Moran's "Grand Cañon of the Yellowstone," Ralph A. Blakelock's "Late Afternoon," Frederic Remington's "The Fight for the Water Hole," Elliott Daingerfield's "Upland Meadows," and two of Will H. Howe's cattle pictures.

Of the foreign painters, Frits Thaulow is represented by one of his Venetian scenes and Marie Dieterle by "Cattle."

CURRENT EXHIBITS IN  
NEW YORK GALLERIES

(Concluded from Page 1)

Vicaji's large seated figure of Mrs. Norman Stines, of San Francisco.

The Queen Alexandra is an "official" portrait and represents her in the height of her beauty, years ago. The color scheme is blue and white, and this, in connection with the many jewels worn by Alexandra, suggests Sully's lovely study of the young Queen Victoria in the Metropolitan. But as a piece of painting and as a study of character it will not compare with the Mrs. Stines, which, in addition to many engaging qualities of composition and color, shows that the artist is not frightened by facing a large canvas.

Miss Vicaji, whose pictures will be shown through February 11, has also painted portraits of Mrs. Lloyd George, Miss Elinor Reynolds, of Orange, N. J., and Mrs. Richard Lewisohn, C. F. Rogers and Harold Harvey, of New York City.

## Animals by a Child of Ten

Drawings and sculpture of animals by a little girl of ten, from California, Beonne Boronda—exhibited at Mrs. Malcom's Gallery, 114 East Sixty-sixth Street, until February 11—display an extraordinary talent, and are interesting not only because they are by a child, but because they are the work of an artist.

She is entirely self-taught—her father, himself an artist, having refrained from any guidance whatever. There are drawings in pencil and crayon, and paintings in water color and oil, with subjects including a wide range of the animal kingdom. Horses, goats, pigs and dogs are her favorites among the more domestic, and lions, leopards, elephants and giraffes have evidently been studied to great advantage at the zoo.

## English Drawings at Fearon's

Original drawings by English masters of the XVIIIth century have followed the exhibition of French drawings of the same period at the Fearon Galleries, 25 West Fifty-fourth Street, where they will be shown until February 11. By Hogarth is a small and exquisitely drawn bit of humor, "Dr. Heidegger in a Rage." George Cruikshank's serving maids terrified before a very stately ghost, and Rowlandson's young nobleman with the money lenders are also subjects of humorous appeal.

Landscapes group the names of David Cox, Samuel Prout, who is distinguished by his jewel-like color, and Thomas Gainsborough, whose study of a tree no doubt served in some later portrait. Drawings in pencil by Constable include some delicately handled boats a sketch of the Thames near Abingdon, and Lake Windmere.

Of especial interest is a small sketch of hill and lake by Turner, pleasing in its exquisite refinement of line. An illustration for Moore's "Fables" is the work of Edward Francis Burney, and is among the more colorful examples. Richard Westall's "Sword of Damocles," and his "Marmion," portraying the leader wrapped in a brilliant red cloak, are also rich in tone.

## Hawthorne's Women and Children

Portraits of women and children by Charles W. Hawthorne are shown at the Galerie Intime, until February 18. Among his portraits

of little girls, with whom he is particularly successful, is one of Joan Becker, a golden-haired child in yellow, treated with pleasing naturalness and simplicity. "Little Dora" portrays a vivacious child in white, against the very dark ground he is so fond of painting.

The presentation of Mrs. Alfred Le Roy Becker, in blue, is marked by animation and subtlety of tone. One of the most interesting in color and character alike is that of Miss Helen Walcott.

Richness of color distinguishes his largest canvas, "American Motherhood," in which the vivid flame color of the mother's dress glows against a background of shadowy forms that suggest the sails of boats. The boy who leans against her is one of the finest examples of his paintings of children.

## Auction Exhibition at Salmagundi

Although there are 197 paintings in the annual auction exhibition at the Salmagundi Club, the show seems to be smaller than usual, the hanging committee having commendably kept all the pictures on the walls of the larger gallery and not hung any of them in the dark entrance, as has been done in the past. George Pearce Ennis won the William Trevor Prize with his sunny, colorful "Pekin Gate," and the two Salmagundi Club prizes went to Charles S. Chapman for "At the Brook" and Frederick J. Mulhaupt for "Frozen Harbor."

Among the outstanding pictures are an etching printed in color by Eugene Beaupré, called "A Clean Sweep," a type of contribution not often seen at one of these exhibitions; Horace Brown's "Summer Afternoon," with an old house, an empty road and some green trees making a charming little painting;

By W. T. Brundage is a spirited marine that shows a thorough knowledge of boats, wind and sea; and Clarence A. Gagnon presents "Winter Morning—Quebec" in which the hot color of the northern sun on the snow is admirably felt. The pictures will remain on view until February 10 and the auction sales will take place on the nights of February 8, 9 and 10, each session beginning at 8 p. m.

## Ashley's Ships at the Arlington

Clifford W. Ashley has brought his "square-riggers" to town and is showing them in the Arlington Galleries, until February 18. Although most of his twenty canvases are devoted to his beloved old whaling craft of New Bedford, there is a decided note of variety added by some shore scenes, such as the charming vista of "Rising Sun Street," the actual name of a thoroughfare in Wilmington, Del., and "Alongshore," a view of Provincetown from the waterfront. In a different vein is the "The Wanderer" is a big picture, both as to actual dimensions and the power with which the vessel moored to the wharf is painted.

"Winter Quarters" is another wharf scene with a whaling ship laid up. In "The Derelict" Mr. Ashley has pictured a familiar tragedy of the sea, a dismantled ship sunk to her rails, wallowing in the long gray rollers, and he has filled his canvas with the atmosphere of desolation inherent in such a scene.

## Claggett Wilson at Dodds'

Twenty-one water colors by Claggett Wilson, illustrating as many verses from "The Song of Solomon," are shown at Chamberlin Dodds' 28 East 52nd street, through February. The pictures are noteworthy examples of pure wash at its best, and the color in all of them is very lovely, an instance of this being in the Oriental

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garden bathed in moonlight that illustrates the verse beginning, "Awake, O north wind and come thou south."

Among the pictures that stand out for distinction are: "The King hath brought me into his chambers," a scheme of red and black and white; "Thy neck is as a tower of ivory," loaned by Adolph Lewisohn; "He brought me into the banqueting-house and his banner over me was love"; "Thou art beautiful, O my love"; and "His left hand is under my head."

## Landscapes by Pieter Van Veen

Landscapes by Pieter Van Veen, shown at the Howard Young Galleries, until February 15, were painted in Connecticut along the Housatonic, with an exception in "Monarchs of the West," whose subject is a fir forest on Mt. Rainier. In this only the lower part of the trunks are visible, with their short branches drooping under the snow, and the cold blue of the foreground is heightened by the faint light which glows among the trees in the distance.

"Autumn Haze" has an opalescent quality in the coloring of trees on a mountain side. "Along the Housatonic" is a subject which he repeats in varying moods—trees along the water against a background of mountains. In this the foliage is russet and yellow, while in "Saplings by the River" the rich green of summer predominates. A golden stretch of lowland and encircling hills in "The Valley" prove a glowing setting for a lone tree, which is delineated with particular emphasis.

## Chinese Paintings at Montross'

Twenty-three Chinese paintings from the early Tang, Ming, Sung and Yuan periods, collected by A. W. Bahr, are on view in the Montross Galleries through February 11. The oldest picture in the exhibition is a "Landscape in Colors" of the early T'ang period, an upright panel showing a group of isolated peaks with trees and two figures in the foreground. It is painted in the simple, direct fashion of the earliest Chinese schools of landscape and is a very distinguished example of a universal art. For sheer delicacy of beauty this picture is surpassed by the "Wintery Study," of the Sung period, with a snow-covered tree trunk and branches seen through falling snow, dull, red-coated birds being made out dimly through the snow mist.



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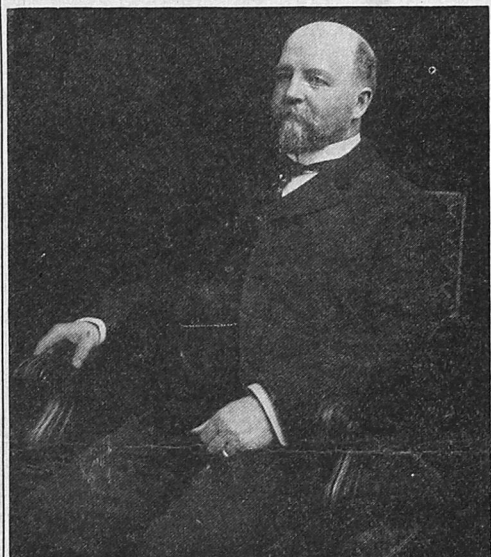
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**JAMES P. SILO DEAD;**  
**FAMOUS AUCTIONEER**

Popular Figure in American Art Circles  
 for More Than Half Century Suc-  
 cumbs in His Seventy-third Year

James P. Silo, one of the best known and most popular art auctioneers in the United States and head of the firm of James P. Silo & Son, that conducts Silo's Fifth Avenue Art Galleries, died of Bright's disease in his home, 171 West 71st street, New York, on February 1, in his seventy-third year.

Mr. Silo was born in Belfast, Ireland, in 1848. In addition to having served at one time as the



JAMES P. SILO

Sheriff's appraiser, Mr. Silo sold the art collections of many well-known New Yorkers, including those of William H. Havemeyer, Mme. Jumel, James Hazen Hyde, Austin H. King, the antique collection of Herrmann, the magician, the personal effects of Mrs. Harry Lehr, the Mathiesen art collection and the Frank Bowles collection of antique and modern furniture.

Mr. Silo had a large personal collection of art objects in his home. He always took a lively interest in athletics and attended many of the Olympic games abroad. He was a warm-hearted man with an unflinching sense of humor and a great capacity for making friends and keeping them. He was a member of the National Democratic Club, the Atlantic Yacht Club and the Catholic Club, and attended the Church of the Blessed Sacrament, at Broadway and 71st street, where his funeral took place on the morning of February 4. He leaves a son, James P. Silo, a widow, and two daughters, Mrs. Eugene Wagner and Miss Lucy Silo.

**Jacob Paxson Temple Collection**  
 Anderson Galleries, Park Ave. and 59th St.—  
 The Jacob Paxson Temple collection of early American furniture and objects of art, week of Jan. 23 to 28. Total, \$117,132.60 for 1,688 lots. A report of the sale on items over \$350:

605—Walnut gateleg table, about 1725; W. R. Hearst	350
799—Dresser with plate rails, Pennsylvania, about 1730; C. M. Traver & Co.	350
807—Inlaid highpost bedstead, English, about 1780; Mrs. Barclay Warburton	375
977—Pair of curly maple side chairs, about 1800; Miss H. Counihan, agent	475
1261—Olive green Stiegel glass pitcher, about 1770; Mrs. A. D. Powell	410
1343—Pair satinwood side chairs, about 1810; J. F. Drake	400
1349—Walnut block front desk, dated 1739; J. Otis	2,000
1350—Extension mahogany dining room table, about 1820; Miss McCormick	1,600
1351—Walnut grandfather's clock, about 1760; Miss McCormick	625
1352—Mahogany four-post bed, about 1760; Miss O'Keefe	1,275
1400—Stiegel amethyst glass bottle, about 1770; Miss McCormick	375
1409—Stiegel glass sugar bowl with cover, about 1770; Mrs. J. Otis	335
1494—Painted ladder-back armchair, about 1725; David Dowd	460
1495—Curly maple Martha Washington sewing table, about 1780; Miss H. Counihan, agent	510
1497—Set of three inlaid dining room mahogany tables; Miss McCormick	350
1511—Mahogany centre table, Chippendale style; W. R. Hearst	400
1513—Mahogany lowboy, Connecticut, about 1740; W. R. Hearst	650

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Rare French and English Pieces Make  
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As the Henry Symons' collection of furniture, rare tapestries, china and art objects has been arranged by Karl Freund at Clarke's, 42 East 58th street, it awakens rich suggestions of the most gracious and exquisite forms of French decorative art and of the rich comfort and abundance of English hospitality. The exhibition rooms present in tasteful arrangement hundreds of diversified objects of rare charm that grow into a culminating effect of a "House Beautiful," such as rises in the dreams of collectors—dreams seldom to be realized so definitely as here.

English features of great distinction in the collection are the Latham banqueting set of XVIII century Oriental Lowestoft, each piece bearing the full armorial bearings of Lord Latham; the Admiral John Watson armorial Lowestoft service, presented to him by the British East India Company; and the famous Blantyre lacquer secretaire cabinet, decorated on the exterior with imaginative Chinese themes, the piece having come from Lord Blantyre's home, Erskine Castle, Scotland.

In this division is also a life-sized portrait of the Duchess of Richmond by Sir Peter Lely; an exquisite and very rare gilded leather screen of six leaves that came from Hampton Court Palace; and the set of Mortlake tapestries in blues and greens with scarlet parrots perched among the trees, this piece dating from the reign of Queen Anne.

In the French section of the collection, in addition to the Gobelins tapestries already described in THE AMERICAN ART NEWS, there is a remarkable group of unique pieces of furniture, the work of the most famous French ébénistes of the XVIIIth century. There are in all about 100 of these pieces, including a small cabinet and bureau by Lacroix that was made for Marie Antoinette. It is of French rose and coral wood with bands of tinted satinwood.

There is an XVIIIth century French carved oak "Lit de Repos," or day-bed, coming from the home of the Duke of Sutherland, and a marqueterie and rosewood fall front secretaire of the Louis Seize period made by Nicholas Petit and inlaid by Jean Marie Petit. And from this same period comes a rock crystal and ormolu chandelier of a beauty to make the pulse stir. The crystal forms in this piece include those of pears and other fruits with two crystal birds perched in the branches, the pendant being fashioned like a pineapple.

All these objects will remain on exhibition until February 8, when their sale at auction will begin.

1518—Mahogany china cabinet, about 1750; Kirkham & Co.	800
1521—American inlaid Heppelwhite sideboard, about 1790; Miss H. Counihan, agent	900
1522—Mahogany lowboy by William Savery, Mrs. H. E. Huntington	3,800
1523—Painted soft wood corner cabinet, Pennsylvania German, about 1760; Miss H. Counihan, agent	575
1524—Walnut highboy by William Savery, about 1760; Miss H. Counihan, agent	3,800
1535—China service, used on the old frigate "Constitution"; Mrs. K. McCormick	675
1651—Painted pinewood chest of drawers, about 1650; Miss H. Counihan, agent	1,150
1656—Mahogany block front desk, about 1760; Miss H. Counihan, agent	600
1658—Mahogany pie crust table, about 1760; H. Rockwood	600
1660—Mahogany sideboard, about 1790; H. Rockwood	800
1662—Set of six mahogany side chairs, about 1720; Mrs. J. Otis	1,325
1664—Mahogany sofa, about 1790; Miss H. Counihan, agent	675
1668—Curly maple highboy, about 1725; Miss H. Counihan, agent	800
1669—Mahogany four-poster bedstead, English, about 1760; Mrs. K. McCormick	1,200
1674—Adam style mantelpiece, about 1785; C. O. Cornelius	975
1678—Mahogany lowboy by William Savery, Philadelphia, about 1760; Mrs. H. E. Huntington	1,950
1679—Two mahogany armchairs and six side chairs, Chippendale style; H. Rockwood	2,350
1683—Mahogany Willard grandfather's clock, Boston, about 1806; Mrs. J. Otis	750
1686—Mahogany grandfather's clock, about 1790; Miss H. Counihan, agent	700
1688—Mahogany highboy by William Savery, Rosenbach Co.	4,950

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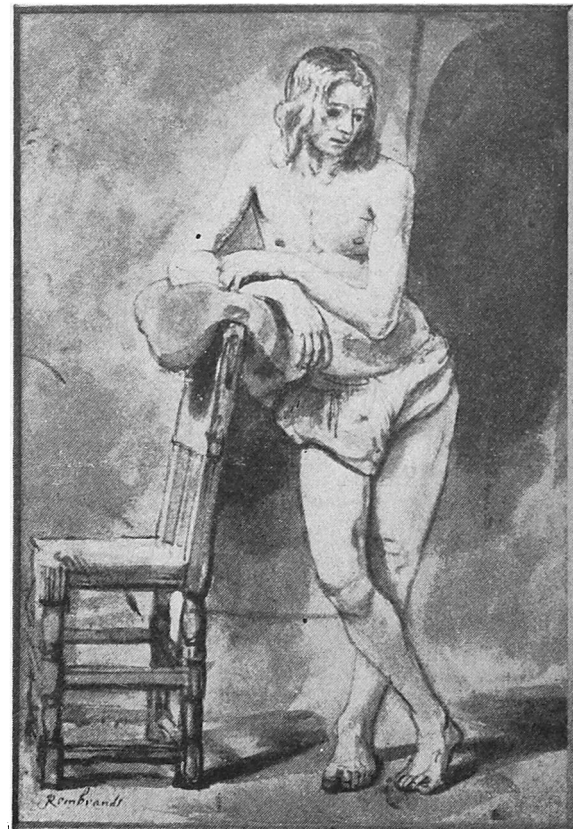
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**February 8th**—The Unique TOWNELEY MANUSCRIPT of the WAKEFIELD MYSTERY PLAYS, and One of the Only Two Known Copies of the FIRST EDITION of the YORK MISSAL, 1509, the property of the late Sir Edward F. Coates, Bt., M. P.

**February 13th-14th**—FINE BOOKS AND MANUSCRIPTS, including a Book of Hours written for a Member of the Toulougeon Family, c. 1465, the property of Captain John Harrison-Broadley; a Rare Byzantine Psalter of the 17th Century, the property of Western College, Bristol, and a hitherto unknown Manuscript by Richard Crashaw of his first volume of poetry.

Illustrated catalogues (6 plates) price 2/6d.

**February 15th**—VERY IMPORTANT DRAWINGS BY OLD MASTERS, the property of Max J. Bonn, Esq.; also TWO ALBUMS OF DRAWINGS BY JOHN DOWNMAN, with notes in his Writing, the property of the late Sir Edward F. Coates, Bt., M. P.

Illustrated catalogues of the Bonn Collection (16 plates) price 5/-  
Illustrated catalogues of the Downman Drawings (8 plates) price 2/6d

**February 17th**—VALUABLE PORCELAIN, WORKS OF ART, FINE OLD ENGLISH FURNITURE, etc., including a Superb Famille Verte Vase; a Porphyry Vase and Cover of the Highest Importance, and two Remarkably Fine Side Tables, the property of Sir John Dashwood, Bt.; also a pair of Apple-Green Porcelain Bowls and Covers, with Louis XVI Ormolu Mounts, the property of the late William Leveson Gower, Esq.

Illustrated catalogues (3 plates, one printed in colours) price 1/-

Catalogues of the above sales may be consulted at the Offices of the AMERICAN ART NEWS, 786 Sixth Ave., New York, and at their Agents in New York, Boston, Philadelphia, etc. (For addresses see page 8)

## \$254,870 OBTAINED FOR MODERNIST ART

Feature of Kelekian Sale Is \$21,000  
Paid for Cézanne's "Still Life"—  
Gauguin's "Motherhood" \$7,000

America has had its first great sale of modernist art. The 161 paintings and drawings comprising the Dikran Khan Kelekian collection, sold by the American Art Association on the evenings of January 30 and 31, brought \$254,870. Not all of the works were modernist, but so many of them were that the sale serves very well to establish a basis of value in this country for the productions of the new school.

The auction was full of surprises. Gauguin's "Motherhood—Tahiti," which was expected to bring \$20,000, was sold for only \$7,000, the buyer being the Bourgeois Galleries. But the Cézannes brought unexpectedly high figures, "Still Life" reaching the sensational price, \$21,000. The purchaser was a collector, said to have been Miss Lizzie Bliss represented by Otto Bernet as agent, and it is understood that the work will be presented to the Metropolitan Museum of Art. Another collector, also represented by Mr. Bernet, paid \$9,800 for Cézanne's portrait of his wife; the Durand-Ruel Galleries paid \$12,300 for his "Estaque Landscape" and Eugene Liston \$9,500 for his "Provence Landscape."

Following is a complete report of the sale:

1—"Study of the Nude," Maurice Denis; Joseph Breck	70
2—"Athlete," Arthur B. Davies; Ferargil Galleries	140
3—"Wrestlers," Arthur B. Davies; Ferargil Galleries	150
4—"Portrait of a Young Girl," André Derain; Brummer Galleries	100
5—"Head of a Young Girl," Henri Matisse; Alfred Sides	120
6—"Nude," André Derain; Fearon Galleries	220
7—"Female Figure in the Nude," Henri Matisse; Fearon Galleries	160
8—"Portrait of M. Rouget," H. G. E. Degas; Fearon Galleries	330
9—"Woman's Head," Coubine; Rosemary Hall School	70
10—"Portrait of Faganini," J. A. D. Ingres; Fearon Galleries	1,300
11—"Portrait of Berlioz," J. A. D. Ingres; P. W. French & Co.	1,950
12—"Woman and Child," Georges Pierre Seurat; Bourgeois Galleries	200
13—"Man Seated," Pablo Picasso; Ferargil Galleries	120
14—"Group of Women," André Derain; Fearon Galleries	475
15—"A Woman's Back," André Derain; Mrs. W. T. Bush	330
16—"Figure Drawing," Arthur B. Davies; C. J. Sullivan	210
17—"Nude Study," Arthur B. Davies; N. E. Montross	100

18—"Nude Study," André Derain; Mrs. W. T. Bush	350	60—"Marseille," Paul Signac; Arnold Genthe	110	101—"Study of a Small Girl for the 'Family Portrait,'" H. G. E. Degas; Durand-Ruel	2,900
19—"Seated Boy," Georges Pierre Seurat; Kraushaar Galleries	160	61—"Landscape: Morning," by J. B. A. Guillaumin; Durand-Ruel	350	102—"Bust Portrait of a Woman," Honoré Daumier; Eugene O. M. Liston	2,200
20—"Two Trees," Paul Cézanne; Fearon Galleries	500	62—"The Castle," Maurice Utrillo; Mr. Prendergast	160	103—"Portrait of Madame Ed. Maitre," Auguste Renoir; Bourgeois Galleries	1,600
21—"The Pine," André Derain; Fearon Galleries	400	63—"In the Forest," Vlaminck; Ferdinand Howald	200	104—"At Tortoni's," Edouard Manet; P. W. French & Co.	3,400
22—"Portrait of a Woman," Auguste Renoir; Bourgeois Galleries	775	64—"Landscape: St. Paul," Raoul Dufy; Walter Pack	140	105—"Portrait of M. and Mme. Benjamin Godard," Auguste Renoir; Eugene O. M. Liston	3,500
23—"Portrait of a Young Girl," André Derain; H. Reinhardt & Son	100	65—"Portrait of a Woman Leaning on Her Elbow in an Armchair," Henri Matisse; Bourgeois Galleries	1,125	106—"Woman's Head," Henri Matisse; Nathan J. Miller	625
24—"A Canoe: The Seine at the Great Bowl," Georges Pierre Seurat; Fearon Galleries	450	66—"Young Woman Seated," Mary Cassatt; Ferargil Galleries	1,000	107—"Snow on Lake Geneva," Gustave Courbet; Edward B. Bruce	3,100
25—"The Marie Bridge," Lotiron; Mrs. Violet King	80	67—"Landscape," J. B. A. Guillaumin; Mr. Prendergast	375	108—"Italian Woman Seated on the Ground, Leaning on Her Pitcher," J. B. C. Corot; Eugene O. M. Liston	1,800
26—"Seated Girl" (two pictures), Arthur B. Davies; H. Reinhardt & Son	240	68—"The Seine at Rouen: Fog Effect," Camille Pissarro; Durand-Ruel	200	109—"Ovide Among the Scythians," Eugène Delacroix; Arnold Genthe	850
27—"Granddaughter," Henri Matisse; Arnold Genthe	300	69—"The Town," René Durey; H. Rosenfeld	80	110—"Chateau-Thierry: General View with the Tower of Saint Crepin," J. B. C. Corot; Demotte Galleries	3,000
28—"Portrait of a Little Girl," Auguste Renoir; Durand-Ruel	750	70—"Small Harbor of a Seaport," Camoins; Mrs. W. T. Bush	70	111—"Hercules Bringing Back Alceste from Hades," Eugene Delacroix; Durand-Ruel	1,650
29—"Flowers," Auguste Renoir; Fearon Galleries	600	71—"The Street," Maurice Utrillo; Mr. Prendergast	300	112—"Portrait of Madame Cézanne," Paul Cézanne; Otto Bernet, agent	9,800
30—"Still Life: Glass and Fruits," André Derain; S. S. White 3rd	175	72—"Snow Effect," Maurice Utrillo; Scott & Fowles	300	113—"Portrait of Cipa Godeski," Toulouse-Lautrec; Eugene O. M. Liston	3,100
31—"Geranium," Paul Cézanne; Fearon Galleries	650	73—"Banks of the River," Vlaminck; Kraushaar Galleries	250	114—"Portrait of a Woman Seated," Toulouse-Lautrec; Brooklyn Museum	1,600
32—"Still Life," Pablo Picasso; Charles Sheeler	775	74—"The Village," René Durey; Fearon Galleries	120	115—"Faganini," Eugene Delacroix; Kraushaar Galleries	5,500
33—"Still Life," Pablo Picasso; A. B. Davies	425	75—"Still Life: The Compote Dish," Pablo Picasso; Otto Bernet, agent	575	116—"Head of a Man," Gustave Courbet; Arnold Genthe	1,100
34—"Roses," Auguste Renoir; Durand-Ruel	1,825	76—"The Summit Thicket," Arthur B. Davies; Otto Bernet, agent	1,500	117—"Portrait of a Lady," J. B. C. Corot; Kraushaar Galleries	1,000
35—"Boulogne Race Track," Pierre Bonnard; Fearon Galleries	425	77—"The Banks of the Seine," Albert Lebourg; French & Co.	275	118—"Half-length Portrait of a Woman," H. G. E. Degas; Joseph Brummer	1,000
36—"The Road," André Derain; M. Prendergast	300	78—"Shadow Valley," Arthur B. Davies; Otto Bernet, agent	800	119—"Albano Lake, at Gandolfo Castle," J. B. C. Corot; Metropolitan Museum	800
37—"Roses in a Jug," André Derain; Fearon Galleries	525	79—"Landscape," André Derain; Ferdinand Howald	1,300	120—"Landscape," J. B. A. Guillaumin; Scott & Fowles	550
38—"A Street of Honfleur," Othon Friesz; Fearon Galleries	275	80—"Velvet-Eyed Venus," Arthur B. Davies; Otto Bernet, agent	375	121—"Little Girl at Table with a Dog," Pierre Bonnard; Durand-Ruel	525
39—"Woman's Head," Pablo Picasso; Miss S. H. Lewis	160	81—"Two Heads," Francisco Goya; L. Orselli	175	122—"Portrait of Madame Hessel," E. Vuillard; Mrs. W. T. Bush	350
40—"Head of a Woman," Coubine; Anna Pellin	70	82—"Portrait of a Woman," Edgard Chahine; Scott & Fowles	325	123—"Head of a Child," Auguste Renoir; Durand-Ruel	850
41—"Portrait of Mme. Paul Galimart," Auguste Renoir; Durand-Ruel	1,200	83—"At the Mirror," E. Vuillard; L. Orselli	80	124—"Flowers in a Vase," Henri Matisse; Mrs. W. T. Bush	625
42—"Portrait of a Soldier," André Derain; Ferargil Galleries	130	84—"Under the Bridge of the Arts," Henri Rivière; Demotte Galleries	750	125—"The Milliner," H. G. E. Degas; Metropolitan Museum	2,500
43—"Woman at a Table," Pierre Bonnard; Fearon Galleries	325	85—"Tiger at Rest in the Brush," A. L. Barye; Miss R. H. Lorenz, agent	350	126—"George Sand's Garden at Nohant," Eugene Delacroix; Metropolitan Museum	900
44—"Girl in Blue," E. Vuillard; Arnold Genthe	400	86—"The Ripened Grain," J. F. Millet; L. Orselli	500	127—"The House in the Wood," Camille Pissarro; Durand-Ruel	1,100
45—"Landscape," André Derain; Fearon Galleries	400	87—"The Promenade," C. E. H. Guys; Kraushaar Galleries	1,600	128—"Argenteuil Bridge," Claude Monet; Otto Bernet, agent	1,800
46—"View of Cahors," André Derain; Arnold Genthe	300	88—"Portrait of a Lady in a Straw Hat," Auguste Renoir; Demotte Galleries	1,600	129—"The Village, Between the Trees," Camille Pissarro; L. Orselli	1,900
47—"Still Life," Raoul Dufy; H. Reinhardt & Son	75	89—"Bust Portrait of a Woman," Auguste Renoir; Durand-Ruel	800	130—"Portrait of M. Abel Osmond," J. B. C. Corot; Bourgeois Galleries	1,800
48—"Little Seraphina, Dressed in Corot's Waistcoat in Her Chamber at Arleux," J. B. C. Corot; Mr. Prendergast	1,300	90—"Group of Three Persons," Honoré Daumier; Mrs. C. C. Rumsey	1,100	131—"Chelsea Girl," James MacNeill Whistler; Kennedy & Co.	7,000
49—"Still Life," Gustave Courbet; Arnold Genthe	450	91—"The Ballet," H. G. E. Degas; Arnold Genthe	3,500	132—"Portrait of a Child," Gustave Courbet; Eugene O. M. Liston	6,700
50—"Portrait of M. Lavoignat," Honoré Daumier; Ferargil Galleries	475	92—"Woman and Child on a Bridge," Honoré Daumier; Kraushaar Galleries	1,000	133—"Man Playing Guitar," Gustave Courbet; Mr. Prendergast	2,700
51—"Bust Portrait of a Woman," André Derain; Mr. Prendergast	225	93—"Sketch for the Painting, 'The Giaour and the Pacha,'" Eugene Delacroix; Bourgeois Galleries	2,000	134—"Bouquet of Chrysanthemums," Auguste Renoir; Durand-Ruel	4,400
52—"Bust Portrait of a Woman," Jose Ortiz; S. S. White 3rd	90	94—"Portrait of a Lady in Walking Dress," Auguste Renoir; Brummer Galleries	900	135—"Woman in Profile," Mary Cassatt; Durand-Ruel	1,300
53—"The Sea," Gustave Courbet; Metropolitan Museum	2,700	95—"Head of a Man," Honoré Daumier; Brummer Galleries	4,100	136—"A Bunch of Flowers," Gustave Courbet; Durand-Ruel	2,500
54—"In the Louveciennes Vineyards, 1874," Alfred Sisley; Durand-Ruel	700	96—"Four Peaches on a Plate," Paul Cézanne; Durand-Ruel	525	137—"The Climbing Way," Camille Pissarro; Brooklyn Museum	2,200
55—"The Masts Behind the Houses," Othon Friesz; S. S. White 3rd	150	97—"Vase of Flowers," André Derain; Nathan J. Miller	1,700	138—"Portrait of a Woman Holding a Fan," Mary Cassatt; Durand-Ruel	1,800
56—"Border of the Seine," Vlaminck; O'Donnell Iselin	350	98—"Portrait of a Man at Ease on a Sofa," Auguste Renoir; Charles Sheeler	400	139—"The Toilet," H. G. E. Degas; Eugene O. M. Liston	1,500
57—"Portrait of a Young Woman," Pablo Picasso; Demotte Galleries	550	99—"At the Waterside," Berthe Morisot; Durand-Ruel	4,200		
58—"A Pool of Fragrance," Arthur B. Davies; Otto Bernet, agent	1,000	100—"Self-portrait of the Artist," Vincent Van Gogh; Detroit Institute of Arts			
59—"Landscape," Gabriel Fournier; A. B. Davies	60				

(Continued on Page 7)



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## SNYDACKER PICTURES WILL BE DISPERSED

Chicago Collection, To Be Sold Here,  
Includes Inness' "Home of the Heron"  
and Blakelock's "Vision of Life"

After a delay of eighteen months, the administrators of the Joseph P. Snyder estate have decided that conditions are favorable for the sale of the important collection of pictures in their keeping. Mr. Snyder, who was a prominent Chicago broker and collector, died in September, 1920. The dispersal of the collection will take place at the Anderson Art Galleries, New York, on March 16.

The Snyder collection comprises about fifty pictures, including some very important examples by American masters. The outstanding features are "The Vision of Life," by R. A. Blakelock, and "The Home of the Heron," by George Inness. Both are landscapes. The Blakelock shows a field bordered with dark trees and peopled with a thousand shadowy forms. The Inness is a woodland scene. With this picture will be sold a letter from Elliott Daingerfield to Mr. Snyder.

"I congratulate you upon acquiring the very noble Inness, 'The Home of the Heron,'" Mr. Daingerfield wrote. "I saw the first charcoal drawing upon the canvas, and watched its growth—the struggle of the artist to express himself. There are many superb things under this picture, for it went through various states and phases, as indeed many of Inness's pictures did as he reached toward the goal known to his own mind. It was a favourite with the master, and is now ripening with that unctuous mellowing which comes to all great works. It ranks with the great pictures of any master of any school, and amply justifies our belief that George Inness was the peer of the great."

Other artists represented in the Snyder collection are Josef Israels, by four examples, superb studies of old age and childhood; J. J. Henner, by seven examples, all figure subjects, including a very fine group of four studies of the Magdalen; Diaz, by two examples, including the very fine "Education of Love"; Anton Mauve, by "The Hunter"; J. F. Millet, by "Pasture"; Rosa Bonheur, by "Deer in Forest"; Charles Jacques, Daubigny and Wyant, the latter by two charming landscapes. There are, besides "The Vision of Life," five other examples of Blakelock's art.

Most of the pictures were bought through Messrs. Knoedler and Co.

### The Kelekian Collection (Concluded from page 6)

- |                                                                                   |        |
|-----------------------------------------------------------------------------------|--------|
| 140—"Woman Teaching a Small Girl to Read," Mary Cassatt; Ferargil Galleries       | 1,800  |
| 141—"Landscape," Pablo Picasso; Eugene O. M. Liston                               | 2,000  |
| 142—"Portrait of a Woman," Toulouse-Lautrec; Eugene O. M. Liston                  | 1,900  |
| 143—"Concordia," Puvis de Chavannes; Eugene O. M. Liston                          | 1,900  |
| 144—"The Garden Window," Henri Matisse; Joseph Brummer                            | 1,100  |
| 145—"Estaque Landscape," Paul Cézanne; Durand-Ruel                                | 12,300 |
| 146—"The Bather," Auguste Renoir; Charles Sheeler                                 | 4,500  |
| 147—"Quitting the Bath," H. G. E. Degas; Durand-Ruel                              | 1,000  |
| 148—"Provence Landscape," Paul Cézanne; Eugene O. M. Liston                       | 9,500  |
| 149—"Portrait of a Woman," H. G. E. Degas; Joseph Brummer                         | 2,300  |
| 150—"Portrait of M. Sescat," Toulouse-Lautrec; Brooklyn Museum                    | 1,400  |
| 151—"Sketch for the Damsels of the Seine Banks," Gustave Courbet; Durand-Ruel     | 3,100  |
| 152—"Motherhood—Tahiti," Paul Gauguin; Bourgeois Galleries                        | 7,000  |
| 153—"The Bather," H. G. E. Degas; Brooklyn Museum                                 | 1,600  |
| 154—"Young Woman at Her Powder-box," Georges Pierre Seurat; Eugene O. M. Liston   | 5,200  |
| 155—"Study of a Dog, for the 'Interment at Ornans,'" Gustave Courbet; Durand-Ruel | 2,500  |
| 156—"Still Life," Paul Cézanne; Otto Bernet agent                                 | 21,000 |
| 157—"Gathering the Olives," Vincent Van Gogh; Joseph Brummer                      | 4,400  |
| 158—"Two Ballet Dancers Sitting Down," H. G. E. Degas; Demotte Galleries          | 2,600  |
| 159—"Portrait of the Artist's Sister," Gustave Courbet; Demotte Galleries         | 2,000  |
| 160—"The Window," Henri Matisse; Detroit Institute of Arts                        | 2,500  |
| 161—"Tannhauser: Two Over-doors," Auguste Renoir; Durand-Ruel                     | 7,000  |

### Novelists and Illustrators

American Art Galleries, 6 Madison Square South.—First editions, manuscripts, and collected sets of the XIX century; novelists from the libraries of Frederick Corder, David G. Joyce, Capt. E. W. Martindell and others, Jan. 26, 27. Total, \$95,774.50

for 795 lots. A report of the sale for items over \$450:

- |                                                                                                                                                                      |       |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------|
| 3—Works of William Harrison Ainsworth, all first editions; L. J. O'Reilly                                                                                            | 1,350 |
| 30—Fercy Bysshe Shelley's copy, Bloomfield's Rural Tales, Ballads, and Songs; J. A. Byrne                                                                            | 500   |
| 39—Mary Queen of Scots' copy, "Patricius Senens (Franciscus)"; G. A. Baker & Co.                                                                                     | 460   |
| 51—Abraham Lincoln's copy, Morse's "Geography Made Easy"; L. J. O'Reilly                                                                                             | 575   |
| 52—Myles Standish's copy, Sandys' translation of Ovid's "Metamorphosis"; G. A. Baker & Co.                                                                           | 700   |
| 54—Nathan Hale's copy, Hobart's "An Attempt to illustrate and confirm the ecclesiastical Constitution of the Consecrated Churches"; L. J. O'Reilly                   | 575   |
| 56—George Washington's copy of Frederick Augustus, "Prince of Brunswick's 'Critical Reflections on the Character and Actions of Alexander the Great'; L. J. O'Reilly | 1,550 |
| 89—Bon Ton Magazine, May, 1818 to April, 1821; S. B. Slater                                                                                                          | 700   |
| 123—Works and Life and Letters of Edward Lord Bulwer Lytton, first edition; L. J. O'Reilly                                                                           | 1,225 |
| 151—The Works of "Mark Twain," all first editions; Dr. Rosenbach                                                                                                     | 540   |
| 159—Works of William Wilkie Collins, first editions; L. J. O'Reilly                                                                                                  | 500   |
| 235—George Cruikshank, Town Talk, Nos. 1 to XVIII; "Ballad"                                                                                                          | 925   |
| 239—Moore's "Annals of Gallantry," illustrated by Cruikshank, original parts, L. J. O'Reilly                                                                         | 600   |
| 242—George Cruikshank, "The Humorist," first issue of first edition; S. B. Slater                                                                                    | 825   |
| 288—The Writings and Life of Charles Dickens, first editions; R. B. Jones                                                                                            | 2,300 |
| 294—Dickens' "Pickwick Papers," first issue of first edition; L. A. James                                                                                            | 3,450 |
| 302—Dickens' "Sketches by Boz," complete set of first issue in parts; Jerome Kern                                                                                    | 700   |
| 354—Pierce Egan's "Finish to the Adventures of Tom, Jerry and Logic," illustrated by Cruikshank, first complete edition bound from original parts; G. Wells          | 630   |
| 429—Milton's "L'Allegro," illuminated in jeweled binding, style of XV century; G. Wells                                                                              | 1,000 |
| 430—Thomas Moore's "Meeting of the Waters," illuminated, style of XV century; W. M. Hill                                                                             | 475   |
| 491—Kiplings "Letters of Marque," Vol. 1, one of two existing copies; S. M. Richards                                                                                 | 1,525 |
| 521—Works and Life of Charles Lever, first editions; Mr. Willicombe                                                                                                  | 950   |
| 538—Works and Life of Capt. Marryat, first editions; James Smith                                                                                                     | 475   |
| 555—George Meredith, first editions; Dr. Rosenbach                                                                                                                   | 600   |
| 578—William Mudford, "An Historical Account of the Campaign in the Netherlands, etc.," original edition; James Smith                                                 | 450   |
| 589—Paintings by Celebrated Masters, plates in colors; by Henry Tresham and William Young Outley, printed in 1818, Mr. Swann, agent                                  | 450   |
| 604—Works of Edgar Allen Poe, Japan vellum paper copy signed by editors, and extra-illustrated; Mr. Swann, agent                                                     | 450   |
| 607—Postage stamps—Collection of United States department stamps, periodicals, etc.; Economist Stamp Co.                                                             | 1,400 |
| 631—Charles Reade, Works and Life, 46 vols., first editions; L. J. O'Reilly                                                                                          | 625   |
| 654—Seven original water color drawings by Rowlandson, signed; L. J. O'Reilly                                                                                        | 575   |
| 655—Six original water color drawings by Rowlandson, signed, later period; L. J. O'Reilly                                                                            | 750   |
| 700—Four oil paintings on panels by Dean Wolstenholme, signed; James Smith                                                                                           | 1,600 |
| 704—Robert Louis Stevenson—Writings, Life and Letters, first editions; Brick Row Book Shop                                                                           | 950   |
| 721—Robert Smith Surtees Sporting Novels illustrated by John Leech and "Phiz," original parts, complete; Scribner                                                    | 850   |
| 722—Robert Smith Surtees Sporting Novels illustrated by Robert Leech, "Phiz," Wildrake, Heath and Jellicoe, first editions; James Smith                              | 475   |
| 738—Works of Thackeray, first editions; Brick Row Book Shop                                                                                                          | 850   |
| 743—Thackeray's "Vanity Fair," first edition, first issue in the original parts, complete; G. Wells                                                                  | 2,100 |
| 771—Works of Anthony Trollope, first editions, including eleven presentation copies; Mrs. Geo. T. Slade                                                              | 1,700 |
| 786—Memoirs of Harriette Wilson, first edition in original parts, complete; G. Wells                                                                                 | 525   |

### Auction Calendar

Anderson Galleries, Park Ave. and 59th St.—A Thackeray library collected by Henry Sayre Van Duzer, evenings of Feb. 6, 7.  
American Art Galleries, 6 Madison Square South.—Japanese prints from the collections of Alexis Rouart and the Vicomte de Sartiges, afternoons and evenings of Feb. 6, 7.—Antique Chinese snuff bottles collected by Mrs. Elizabeth Andrews, afternoons of Feb. 8, 9.—Chinese porcelains, jades, bronzes, paintings, textiles, etc., owned by Li Mu Kung of Shanghai, afternoons of Feb. 9, 10.  
Clarke's, 42 East 58th St.—The Henry Symons collection of antique furniture, tapestries, paintings, porcelains, etc., from the artistic properties of the Duke of Buckingham, Duchess of Marlborough, Duke of Sutherland, and others, afternoons of Feb. 8, 9, 10, 11.  
Plaza Art Rooms, 5 East 59th St.—The M. E. Miller and Anton F. Grot collections of Colonial furniture, textiles, bronzes, paintings, jewelry, etc., afternoons of Feb. 8, 9, 10, 11.  
Salmagundi Club, 47 Fifth Ave.—Paintings by members, evenings of Feb. 8, 9, 10.  
James P. Silo & Son, 40 East 45th St.—Old and modern paintings, European and American, from the estate of Arthur R. Wilson, and also the property of Mrs. James B. Townsend, afternoons of Feb. 6, 7.  
Walpole Galleries, 12 West 48th St.—Japanese color prints from the collections of John Howard Russell and others, evenings of Feb. 8, 9.

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## A NEW HOMER RECORD

In the sale this week of Winslow Homer's "Eight Bells" for \$50,000, as announced on another page of THE AMERICAN ART NEWS, following the sale of Abbott H. Thayer's "Figure—Half Draped" for \$40,000 the previous week, there is a striking lesson of the growth of appreciation of great works of art by American painters among native collectors, and an apparent prospect of the continued rise in the monetary value of American paintings.

These two newly-established records for the works of Homer and Thayer seem astounding when art lovers with long memories recall the sensation created by the sale of Inness' "Grey Lowery Day" in the Thomas B. Clarke sale for \$10,150, a higher price than had ever before been paid for an American painting at public auction. And it is only two years ago that a new high mark was set for Winslow Homer when the Macbeth Galleries sold "Coast in Winter" for \$33,000.

The financial romances of private and public art sales used to be concerned solely with foreign works of art. Now these inspiring tales of fabulous appreciation of value are being repeated with American paintings as the theme. "Eight Bells" was bought by E. T. Stotesbury at the Clarke sale in 1899 for only \$4,700, the highest price paid for any of the thirty-one pictures by him in that collection.

Everyone who is interested in this very important, though material, feature of American art can look forward with confidence to its continuation on a rising scale. For eternal merit lies in our native art and American collectors are seeing this more clearly day by day. American art is going up!

## THE USUAL FAUX PAS

In the preliminary announcement of the preparations for sending an exhibition of American art to France in the spring of 1923, at the invitation of the French government, the astonishing statement is made that the committee charged with the task of assembling the works to be shown in Paris is to be made up exclusively of architects. And this in spite of the fact that the French government has requested that a thoroughly representative collection be sent.

It is to be hoped that the committee will invite some painters and sculptors to be members of the body. This would be not only a matter of courtesy, but also of common justice. If we are to send to France a truly representative assemblage of American art, our painters and sculptors should have a voice in the selection of the works.

Too many cooks have spoiled the making of American art exhibitions sent abroad before this. It seems that some such untoward condition is foreordained to keep really representative American art from being shown in Europe.

# Cyrus H. K. Curtis, Philadelphia Publisher, Adds a Hoppner, a Cotes and a Harlow to His Collection of Old English Paintings



"MASTER PAGET"

By JOHN HOPPNER



"MISS FRANCES LEE"

By FRANCIS COTES

Cyrus H. K. Curtis, the Philadelphia publisher, has purchased from Walter P. Fearon, of the Fearon Galleries, a notable group of old English portraits for his country residence, Lyndon, on the outskirts of Philadelphia. This estate is one of the most beautiful in the country and immediately adjoins those of Joseph E. Widener and the late George Elkins. A. Hoppner, a Cotes, and a Harlow are included in the group of pictures, which Mr. Curtis presented to his wife as a holiday gift.

Perhaps the finest of the three pictures is "Master Paget," by Hoppner. It represents a youthful member of this well-known old English family at the age of eight years, in the act of rolling a hoop. The background is a fine landscape. It is beautiful in quality, brilliant in color, and is inferior to no picture of childhood ever painted by Hoppner, who was famous largely because of his delineation of juvenile types.

"Master Paget" has been compared by experts with "The Hoppner Children" in the Widener collection, the "Princess Mary" and the "Princess Sophia" at Windsor Castle, and "The Sackville Children" at Knole, and it has not suffered by comparison. The picture is fully described in the standard work, "The Life of Hoppner," by William McKay and W. Roberts, and is reproduced in "The Masterpieces of Hoppner," published by the Frederick A. Stokes Company, New York. The canvas



"MRS. SIDDONS AS THE PILGRIM" By HARLOW

was for many years owned by the well-known antiquarian and expert, Charles Wertheimer, Park Lane, London, and at his death passed

into the possession of his brother, Ascher Wertheimer.

A companion work to "Master Paget" is the well-known picture of the youthful "Miss Frances Lee," by Francis Cotes, R.A., who was born in 1726, three years after the birth of Sir Joshua Reynolds. He died at the comparatively early age of forty-four. Had he lived, he would probably have been one of Reynolds' chief rivals in portrait painting. "Miss Lee" was painted in 1769, and it is considered one of the chief pictures by Cotes. It represents a charming girl in a costume of the period, standing in a be-curtained interior, and painted in the act of making a "rabbit" from her kerchief. It was purchased in England last summer by Mr. Fearon.

The other painting of the group acquired by Mr. Curtis is a portrait of the famous actress, Mrs. Siddons, by George Henry Harlow, who although he died young, left many memorable paintings. Examples of his work are now hard to obtain. Harlow painted three portraits of the actress. The other two now hang in the Garrick Club, London. Reynolds also painted her as the "Tragic Muse," and it is this picture which was recently sold by the duke of Westminster to the firm of Duveen Brothers. The Curtis picture represents the actress as "The Pilgrim," one of her most charming characters.

While the exact prices at which these pictures have been sold is not known, it is understood that the sum runs into very large figures.

## SOLON H. BORGLUM, SCULPTOR, IS DEAD

### Operation for Appendicitis Proves Fatal, His Body Having Been Weakened by His War Experience in France

Solon H. Borglum, sculptor, died Monday night, January 30, in the Stamford (Conn.) Hospital, two days after undergoing an operation for appendicitis. The operation had been decided upon following a sudden seizure some hours previously at his residence in New Canaan. Gas attacks suffered while he was serving as a Y. M. C. A. secretary in the war are believed to have affected his power of resistance.

Mr. Borglum, who was in the field with the French forces, was awarded the Croix de Guerre for courage under fire. The citation stated that "he has not ceased for several months to organize foyers directly back of the first line and even in bombarded villages, showing the soul of an apostle." Only his age of fifty years prevented his serving as a soldier.

Ogden, Utah, was his birthplace, and he was the son of Dr. James de la Mothe Borglum. He made a special study of Western life, living among cowboys and Indians, and his sculptures depicting such types, particularly his groups of Indians and bronchos, are regarded as his best work. He was a pupil of Rebisso in the Cincinnati Art Academy, and later studied under Frémiet and Puech in Paris. He received an honorable mention at the Paris Salon in 1899, and was awarded a silver medal at the Exposition the next year. Other trophies included a silver medal at Buffalo in 1901, a gold medal at St. Louis in

1904, and a silver medal at Buenos Aires in 1910.

Among his works are the equestrian statue of General John B. Gordon, in Atlanta; the equestrian statue of "Bucky" O'Neil in Prescott, Ariz.; "Border of White Man's Land" and "Bulls Fighting," Metropolitan Museum; six bronzes in the Detroit Museum; the Court of Honor and the equestrian statue, "The Pioneer," San Francisco Exposition 1915; five colossal portrait busts of generals of the Civil War, Vicksburg National Park, and the soldiers and sailors' monument, Danbury, Conn.

Two years ago Mr. Borglum established the School of American Sculpture, at 9 East 59th Street, New York.

He is survived by his wife, who was Emma Vignal, of Paris; by a daughter, Monica, and a son, Paul, who arrived at Stamford from Dartmouth College too late to see his father alive. His brother, Gutzon Borglum, also a sculptor, was one year his senior.

## EDGAR BUNDY, A. R. A.

Edgar Bundy, A. R. A., figure painter, died at his home in Hampstead, London, on January 21. His first picture, representing Simon Tappertit from "Barnaby Rudge," was hung in the Royal Academy in 1881, and after 1888 he was a regular exhibitor. His painting called "Finance," which was exhibited in 1913, caused a flurry in London and he was accused of anti-Semitism. He was made an Associate of the Royal Academy in 1915. At one time he was vice-president of the Royal Institute of Painters in Water Colors and of the Royal Society of British Artists.

## MME. A. W. BOUGUEREAU

Mme. A. W. Bouguereau, widow of the painter, died at Saint Cloud, France. She was Elizabeth Jane Gardner, of Exeter, N.H., and was born in 1837. Mme Bouguereau was

an artist, and her style of painting was much influenced by that of her husband. She received an honorable mention at the Paris Salon in 1879.

## MARY L. T. DICKINSON

Mary Lord Thorn Dickinson, wife of Dr. Charles Dickinson and mother of Sidney E. Dickinson, A. N. A., and of Thorn Dickinson, died at Calhoun, Ala., January 29.

## MAURICE LECLANCHÉ.

Maurice Leclanché, a well-known collector of Impressionist and Post-Impressionist pictures of the period from Manet to Matisse, is dead in Paris.

## Columbia Art Course to Emphasize the American School of Painting

New York's private art collections will supplement the Metropolitan Museum of Art as a laboratory for Columbia University students. A course on modern European and American paintings, just announced at the university, will include a study of originals in public and private collections in this city.

Dr. George Kriehn, lecturer on the history of art, will teach the course, which begins on February 14 and continues through April 13. He will emphasize the American school of paintings. The paintings of Holland, Spain, Germany and Great Britain will also be studied.

## Van Dyck's Last Picture Found

BILBAO, Spain—The last picture painted by Van Dyck has been discovered, according to the expert, Jose Chacon, deposited in a local bank. The picture is said to belong to a Bilbao citizen and bears the date 1640. It represents the Holy Family. Van Dyck died in 1641 at London.



# FEARON

I can not only sell a picture when I have one, but I can tell a picture when I see one, which is still more important.

## GALLERIES

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### PARIS TO SEE ART OF AMERICA IN 1923

Four Architects Will Assemble Works Invited by French Government—No Imitations of Foreign Work Desired

The exhibition of American art which the French Government has invited the United States to send to Paris will be held in the spring of 1923, according to an announcement made by Julian Clarence Levi, who, with three other American architects, will assemble the works to be sent to Paris. Mr. Levi's associates in this task are William Emerson of Boston, Paul Cret of Philadelphia, and Charles Butler of New York City. The collection will include the decorative and applied as well as the fine arts. Definite work will be begun in assembling the works as soon as details concerning the exhibition space have been received.

The French authorities have decided on using the small building in the Tuilleries Garden, known as the Jeu de Paume, for the American show. It is situated at the corner of the Place de la Concorde and the Rue de Rivoli and is considered an excellent place for exhibition purposes. The structure was given over to the Luxembourg to house the work of living foreign artists, but is not to be used for this purpose until after the American exhibition.

Only one restriction has been placed on entries by the French government. It wishes to see work showing real American initiative and talent. There may be French inspiration but not imitation.

### LONDON

One of the most interesting of the exhibitions now running is that of drawings, dating from the middle of the fifteenth century to the present day, and arranged by Dr. Borenius, at the Goupil Gallery. From the collection of Viscount Lascelles come some exquisite drawings by Rembrandt, Montagna, Carpaccio and Benozzo Gozzoli, while a set of fine portrait heads by Ingres is alone worth a visit. It is encouraging to note how well modern work such as that of Augustus John, Rossetti and Muirhead Bone survives juxtaposition with the great names of three and four hundred years ago. They may not have the same breadth and dignity, but they are splendidly of their time, and may-be, the time is lacking of the qualities which made their forerunners so colossal in their achievements.

Even the most confirmed optimist among us, the most inveterate Mark Tapley, could hardly visit the National Portrait Gallery here or, I believe, a national portrait gallery anywhere and emerge as cheerful as he went in. There is nothing more determinedly dead than a portrait unless it happens at the same time to be a work of art, and for some reason that remains to be explained, our politicians and our scientists, our writers and our fighting men have had a perfect genius for having their features portrayed by men who were not artists, or indeed anything approaching artists. Hence the arid wastes that such galleries inevitably become.

American collectors of armor should not miss the sale at Christie's in February of the Meyrick arms and armor, now in the possession of Mr. Leonard Brassey. This collection contains a number of pieces of great interest, notably an English "daguer à rouelle" of the fifteenth century, excavated in the nineteenth century by a workman in the neighbourhood of the Tower of London, and a Spanish rapier and dagger from the Earl of Pembroke's collection.

The Holford collection at the Burlington Fine Arts Club was formed by Mr. Holford, the builder of Dorchester House, whose object admittedly in bringing together these works of art was to create for his dwelling the atmosphere of the classic and the palatial. Hence

### QUARRELS IN BERLIN HALT MUSEUM WORK

Duplicates in East Asiatic Collection May Be Sold to Americans to Hasten Completion of the Kaiser Friederich

BERLIN—Because of the controversy between public officials and those in charge of the art museums in Berlin, there is great delay in the completion of the buildings and the arrangement of their exhibits. In the store rooms of the Kaiser Friederich Museum art objects of great value are crowded together. The East Asiatic collection is now packed up in boxes, and there is so little chance of its being shown that it is proposed to sell many of the duplicates from these and from the Völkerkunde Museum, to raise funds in order to exhibit the rest. American purchasers, it is thought, would be interested in this, and the new Minister for Public Art should decide the matter.

Herr Scheffler, at the head of the commission in charge of the new museum buildings, has charged that Herr Hofmann has arbitrarily changed the late Herr Messel's plans. This he declares to be bad from an aesthetic standpoint. There is a certain link between this affair and the building of the new Museum for Islamic Art, which I referred to lately on the occasion of Dr. von Bode's gift. Here, too, officialdom and the museum managers are at variance.

Von Bode gave up his collection of Oriental carpets for this museum, but the work is at a standstill, and there is no telling when these or other donations can be shown to the public. —F. T.

the fine, but rather unstimulating nature of the treasures. But one is glad to see the Rembrandt portrait of his son Titus and his own portrait at the age of thirty-eight, both of them rich in color and of superb quality. Bellini is represented by a singularly beautiful portrait of a boy and Petrus Christus by a striking portrait of a man in a black fez.

To me there was something rather pathetic about the Burlington House exhibition of works by recently deceased members of the Royal Academy. What we once imagined to be masterpieces seem dreadfully uninspired and even the Herkomers, which a short while ago we thought touched the highwater mark, have somehow or other grown in the meantime over-sentimental. We are no longer moved to the heartstrings by his "Last Muster" any more than we are impressed by the pseudo devotionalism of James Sant's "Soul's Awakening." The Waterhouses that we deemed so extraordinarily decorative when they first dawned on a world newly converted to Pre-Raphaelitism, have curiously lost their hold since then; their excellence of design and color will no doubt render them in years to come dear to a generation that has grown tired of a more disturbing style of painting, but for the present they have as little to say to us as a novel that has become out of date without having yet grown into a classic.

The Strangs are in a different category, for the death of this talented artist is so recent that his work may still well be counted with that of the men of today. It is the ghosts from twenty and thirty years ago—the days when Marcus Stone was a source of delight to the many and Frank Bramley's problem pictures and Poynter's classical studies were real achievements in the eyes of those who were watching the trend of things artistic—that make one realize how transitory a thing is popularity and how ephemeral a thing success.

At the Leicester Galleries paintings, pastels and etchings by Degas are shown. Figures performing rites of the toilet, the ballet girls in many poses and posture, and scenes of the cabaret and the stage are included. In another room are flower paintings by Beatrice Bland, whose studies of blossoms recall the traditions of the Dutch flower painters.

The Burlington Fine Arts Club, which is perhaps one of the most exclusive institutions in the world, has recently enrolled among its members Mr. Ralmond Wyer of the Worcester (U. S. A.) Museum. —L. G. S.

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### PARIS

The interval between the closing of the Salon d'Automne and the opening of the Salon des Indépendants has been marked by a lull. The auction rooms have been as unexciting as the galleries. With the exception of the sale of Rodin's exquisite *Cariatide Tombee* in bronze (43 cm. in height), which fell at 14,900 francs, there have been no sensational transactions. The importance of the price of the little Rodin will be better appreciated when compared with that realized for two Barye bronzes of a tiger: 1,200 and 1,000 francs.

No interesting revival calls for record pending the Sisley display at Durand-Ruel's in a few days. In the way of one-man shows the Belle Edition's little gallery in the rue des Saints Pères provided the *bonne bouche*. This was a selection of recent paintings by M. Le Serrec de Kervilly, an artist from Brittany, the land of fairies and legends, whose name had been in some seclusion these last years.

M. de Kervilly is endowed with a poetic mind which is given to soar away from reality, but to whose delicate, somewhat vague dream-vision corresponds great precision and finish of technique. We see here a mingling of sensuousness and spirituality reminiscent of Hindoo art, and in some respects of Gustave Moreau and Odilon Redon. As a portrait painter M. de Kervilly does not sacrifice character to exquisiteness, and beauty of texture and execution are joined to originality and taste.

There are vagaries of the imagination which deserve to be materialized and some which do not. Of the former are the supra-terrestrial visions and fancies of de Kervilly; of the latter, Dr. Chauveau's sub-terrestrial nightmares (Vogel). Here we have the whole of the uncanny population of another doctor's "Island," expressed in valuable bronze. In Dr. Chauveau's somewhat limp "Strange and Hypothetical Creatures" I found no humor and if I want my nerves shocked I can go to the Musée Dupuytren, connected with the Medical Faculty, across the bridge whenever I choose.

Antoine-Pierre Gallien (Au Carméleon) is an excellent xylographic portrait, and a much less pretentious one than his self-styled denomination as a "painter in black lines" and the inexpressive riddle on his catalogue-cover would lead one to suppose. One of the most successful of his ninety-five physiognomical designs after celebrated contemporaries is that of the poet Fernand Divoire.

In her best moments, Mme. Decamps-Butler (Gallerie Allard) is not unsuccessfully reminiscent of Le Sidaner. Generally she is wanting in simplicity and her passion for nocturnal effects is a little commonplace. Maeter-

linck and Rodenback are surely her favorite authors.

M. Jacques Majorelle (Georges Petit) has brought one hundred pictures back from Morocco, a few of which are etchings, the rest oils. It is in the former his personality seems to be most at ease for, without adopting the prevalent *parti pris* of color-negation, his optic faculties are not equal to the strong light of the Mediterranean, and though he has strained the resources of his palette to its utmost he fails to render its characteristics. A certain earnest dignity must be commended, nevertheless. —M. C.

### Buffalo

Plans are already being made for the sixteenth annual exhibition of paintings by American artists, which will open at the Albright Art Gallery in April and continue until June 12. The Buffalo Fine Arts Academy (associated with the Albright Gallery, has brought many works from previous displays for its permanent collection. Within a short period 407 American paintings, sculptures and etchings have been sold from the special exhibitions at the Albright Gallery, seventy of which have been added to the permanent collection.

At the annual election of directors of the Buffalo Fine Arts Academy the following were elected to serve until January, 1925: Frank B. Baird, William H. Crosby, Chauncey J. Hamlin, Louis B. Hart, Edmund Hayes, Dudley M. Irwin, Carlton M. Smith, William Warren Smith and Harry Yates.

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## BOSTON

Doll & Richards are showing paintings and sculptures by M. E. Fuchs, of Vienna, who lately exhibited at Knoedler's, New York. Eleven portraits and eleven pieces of sculpture are shown, among the former being likenesses of Miss Katharine Calvert, the actress; Sir Johnston Forbes-Robertson, Claire Sheridan, Miss Reba Owen and Robert T. Lincoln. In sculpture Mr. Fuchs undoubtedly is on happier ground than in painting. This is notably true in the bronze bust of Sir Forbes-Robertson and that of Paderewski in marble.

In the same galleries Charlotte Smith Russell is exhibiting twenty water colors. They include landscapes of the regions in and around Dublin, N. H., and three small sketches of Boston near the Charles River basin.

Eight active members of the Guild of Boston Artists—Laura Coombs Hills, Sally Cross, Margaret Foote Hawley, Annie H. Jackson, Evelyn Purdie, Bertha Coolidge, Lucy M. Stanton and Jean Nutting Oliver—contribute to a large collection of miniatures in the Guild's gallery, Newbury Street, through Feb. 4. Miss Hills' pictures show individuality of style, refinement, a keen sense of values and proportion, and an ability to see and present big effects in a small compass.

Carl J. Blenner is exhibiting decorative flower paintings and ideal heads in oil at the Vose Gallery, through Feb. 11.

The Brush and Chisel Club is conducting its first one-man exhibition of the season. Frederick Sisson, a Museum pupil, shows pictures in oil, water colors, and lithographic pencil.

—Sidney Woodward.

## San Francisco

Twelve women painters of California have contributed one to four pictures each to an exhibition in the Thomas Welton Stanford Gallery, Berkeley, which will continue through February 13. Jessie Arms Botke, Celia Seymour, De Neale Morgan, Winifred Rieber, Cora Boone, Ada Belle Champlin, Isabel Hunter, Alice B. Chittenden, Calthia Vivian, Enid Kinney, Elizabeth Norton and Mrs. M. B. Shockley are represented.

Miss Seymour's oil portraits of Otis Skinner and Senator Kahn have both fidelity to likeness and spontaneity. The rugged coast and the cypress trees near Carmel are well painted by Miss Morgan. The "Mother and Child" by Miss Rieber, the water-color still-lives of Cora Boone, the coastal scenes by Miss Chittenden, and Miss Vivian's two seaside views in tempera have come in for favorable attention. Miss Kinney's "San Juan Capistrano" ranks with the best of the numerous pictures that have been painted of this historic mission.

Sixty water-color paintings by F. Grayson Sayre, mostly studies of the desert with mountain scenes intermingled, were the first offering of 1922 at the Rabjohn & Morcom Galleries. They are vigorous in treatment and yet not lacking in beauty.

Three pictures by Isabel Hunter are shown in the upper galleries of the Print Rooms, 540 Sutter street. The largest is a pastel of the old Monterey adobe that has come to be called "The Stevenson House." Recently ex-Senator Phelan purchased a similar study of the same subject from the Del Monte collection. William Randolph Hearst also obtained one from the same gallery. Miss Hunter's other pictures here are an oil painting of a Monterey street scene and a pastel depicting a bit of Tamalpais.

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## PHILADELPHIA

At a special meeting of the Fellowship Board of Managers, Mary Butler, president, unanimous endorsement was given the proposed West Philadelphia-Schuylkill River site for the Sesqui-Centennial Exposition. The organization announces its annual exhibition, in the Art Alliance, from Feb. 16 to March 6. The gold medal and a prize of \$1,000 will be awarded.

Miss Jessie F. Gordon has been appointed instructor in pottery at the School of Industrial Art, succeeding the late Charles Thomas Scott, who was killed in a railroad wreck. Eleanor Salome, second-year pupil in the class of interior decoration at the school, has been awarded the prize for a seal of the Public Education Child Labor Association of Pennsylvania.

Catharine Wharton Morris displays landscapes and portraits at the McClees Galleries. She is the daughter of Harrison S. Morris, connoisseur and collector.

Exhibitions at the School of Industrial Art include Louis Milione's sculpture in bronze and marble, and casts, and F. Walter Taylor's pictures, both opening tomorrow; black and whites, the work of Herbert Pullinger, just elected president of the Sketch Club, and standard printing papers of the S. D. Warren Company, of Boston, both opening Feb. 26.

The Print Club has etchings by Frank W. Benson. Japanese prints also are shown. These include works of Yeisen, Shumtei, Kunisado and Kinnayoshi.

Mrs. Ellric Heebner MacDonald, Plastic Club member, will hold a one-woman show of small portraits soon. The club will give its annual masquerade, or "Rabbit," on Feb. 18.

—Bushnell Dimond.

## Indianapolis

The Herron Art Institute has acquired for its permanent collection a small bronze, through the generosity of Robert C. Ramsay, who presented in the name of the Indiana Society of Sons of the Revolution, a reduction of MacMonnies' life-size statue of Nathan Hale that stands in the City Hall park, New York City. It is about thirty inches high and represents the patriot, Hale, with arms and feet bound with ropes, ready to be hanged by the British as a spy. The piece is on view in the annual exhibition.

When Miss Lucy Taggart returned from New York a few days ago she brought, as a loan exhibit to the Herron Art Institute, a group of choice pictures from the collection originally made by William M. Chase, which are still owned by Mrs. Chase. The oils include interiors by Antoine Vollon, Antoine Mancini, and Gaston La Touche, with a small full-length portrait by Alfred Stephens. Two water colors are of a canal in Venice, inscribed "To my friend Chase from John S. Sargent," and an interior with the figure of an artist at work, a delightful bit of spontaneity from the brush of Antoine Boldini. Mrs. Chase, in sending the loan, also included two fine examples of still-life work by Chase, "Just Onions," and "The Belgian Melon."

Continuing the custom of exhibiting in the Public Library an important canvas from its permanent collection, the Herron Art Institute is now displaying T. C. Steele's Brown county landscape, "The Winter Stream."

A wall fountain for a gold-fish pool has been designed and executed by Mrs. Emma Sangernebo for the home of William M. Canaday at North Pennsylvania and 28th Streets. A series of figure groups in relief and a set of medallions, done as decorations for a theatre in Brazil, Ind., are also the recent work of Mrs. Sangernebo.

—Lucille E. Morehouse.

## Santa Barbara, Calif.

Oscar R. Coast has been giving a special exhibition of his recent work in his studio, following a ten-weeks' trip to the East. "After the Snow," a picture of the countryside near his old home in Iowa City, is one of the results of that journey. Among his other new pictures are "Sunset at Castle Rock," "Twilight at Santa Barbara" and "Moonlight Over the Ocean." A desert view painted in Arizona depicts vast distances with colorful effects.

## PITTSBURGH

"The exhibition is strictly Bostonese," says the critic of the *Sun*, commenting on the display of thirty paintings by Boston artists at the Carnegie Institute. There is a restraint, a lack of vivid color, a kind of traditionalism in the pictures, which are highly technical and tonal in quality. Frank W. Benson and Edmund C. Tarbell are the most representative artists. Benson's "Northwest Wind" and "Fox Hunter" are out-of-door scenes that, while vibrant in spirit, are restrained in tone. Tarbell has six fine paintings, including his "Portrait of Mrs. C." that is subdued in color, though fine in draftsmanship.

Two good pictures by Charles H. Woodbury are a marine, "The Blue Wave," and a landscape, "Winter." Frederick A. Bosley has three paintings of pleasing tones, Joseph De Camp has three portraits and Charles Hopkinson two, including an excellent likeness of Charles W. Eliot, president emeritus of Harvard. His "H. H. and Her Sister" is the only thing in the show that is suspected of futuristic tendencies. William James, brother of Alexander James, a painter, and son of the late Professor William James, and a nephew of Henry James (this family seems to comprise much talent) is represented by a portrait of the Right Reverend J. M. Atwood.

Arthur Spear's pictures give a romantic touch to the whole exhibit. Light, airy and delicate are his studies. A landscape and a portrait represent John Sharman. Two small portraits are by Beatrice Van Ness, and Leslie P. Thompson has two canvases, done according to traditional training. The pictures will remain on view through February 25.

## Cincinnati

Paintings of the small and more intimate type are in the exhibition of the Duveneck Society at Closson's Gallery. Freshness and spontaneity mark many of the pictures. Some foreign subjects are in the group, including Edward C. Volkert's sunny pastures and James R. Hopkins' work, done in Paris. H. H. Wessel exhibits three oils, one of which, "Reflected Light," is a nude figure of a young girl beautiful in tone and strong and free in its handling. John Weis shows three canvases, painted in France, and Randolph Coats several small oils. E. T. Hurley's "Fountain Square," John D. Wareham's marine, "Out West," J. E. Kunz's landscapes, Frank Myers' landscapes and marines, Ernest B. Haswell's sculptured bust of a young girl, "Vera," and Paul Ashbrook's etchings are outstanding features.

Etchings by John H. Twachtman, at Closson's, comprise both American and European subjects. They are signed by his son, John Alden Twachtman, "J. H. T. per A. T."

Wilbur Adams is exhibiting landscapes and a few figure paintings at the Crafters' Gallery. Most of the scenes were done at Oyster Bay, N. Y., and all show regard for technic and a love for color.

## Milwaukee

Mrs. James G. Jenkins has presented to the Layton Art Gallery the Rembrandt Peale portrait of Judge Reuben H. Walworth, the last Chancellor of the State of New York, who was the grandfather of the late Judge Jenkins. The gift was inspired by the long friendship that existed in their lifetime between Judge Jenkins and the founder of the gallery, Frederick Layton.

## Lincoln, Neb.

Through F. M. Hall, a Lincoln art collector, Charles Morrill, of Stromsburg, formerly of Lincoln, presented the Nebraska Art Association with \$500 for the purchase of any picture Mr. Hall might select.

## Toledo

Recent paintings by John F. Carlson are shown at the Mohr Galleries. There are thirty canvases, the majority winter landscapes. The exhibition is attracting much attention.

—Frank Sottek.

## CLEVELAND

High-colored water colors by Dodge MacKnight demand attention in the mid-winter loan exhibition at the Museum. Mexican and Jamaican scenes and several vigorous winter subjects are included in this very decorative display, loaned by Denman Ross. Several Winslow Homer water colors, taking in some of his earliest and closing about 1895, make a most interesting study, many of them exhibiting the strongly picturesque qualities of action which are found in his later oils.

Besides seascapes by W. T. Richards, there is his "Purgatory at Newport," a most unusual canvas from this source. Walter T. Palmer is represented by several delicately realistic snow scenes. Among the Cleveland-owned bronzes in the loan exhibition are a detail from Rodin's "Gate of Hell," and a bronze of the sculptor himself working on it, by Bourdelle; Conrad Dressler's fine bust of John Ruskin from life, recently purchased by Salmon P. Halle; Bourdelle's "Head of Beethoven," and Nancy Coonsman's "Head of a Girl." Bronzes owned by the Museum are also included. Manship's "Flight of Night" and "Dancer and Gazelles," and Korbells "Andante" and "Pippa Passes," by Louise Allen, are some of these.

Famous English portraits, some of them direct from the ancestral homes where they have been treasured for years, are being shown with other paintings at the Gage Gallery. Romney's unfinished portrait of the lovely Lady Maitland is one of these. Also by Romney are "Mrs. Nicholas," in a quaint headdress, and "Mrs. Charles Hawkins and Her Two Children, Caesar and Louisa Anne," in white with blue sashes. Auburn-haired Sarah Siddons, daughter of the great actress, a young lady to whom Sir Thomas Lawrence was much attached, is shown as this great portraitist painted her. "John Beresford, Lord Decies," a man of many titles, is by Gilbert Stuart. Raeburn is represented by "Miss Charlotte Munroe," in white and blue ribbons, with a bird perched on one finger. There is a demure little country lass by Hoppner. Francesco Goya's "Maria Theresa de Apodaca y Sesma" is a haughty brunette beauty. One of Constable's four paintings of beautiful Salisbury cathedral, among the exhibits, which are from the galleries of Agnew, London, and Lewis & Simons, New York.

Sandor Vago is holding an exhibition of portraits in Akron under the auspices of the new Arts Commission of that city.

—Jessie C. Glasier.

## Seattle

The exhibition now on at the rooms of the Seattle Fine Arts Society consists of eighty-eight wood block prints, in which about twenty artists are represented. The subjects range from a complete landscape to a single branch of a tree, and from one figure to a composition crowded with them. Bertha Lum has a number of exquisitely colored and fancifully conceived prints, two of the most striking being "Mother West Wind" and "Three Wise Men." There are many of Helen Hyde's prints, which are so Japanese in subject and treatment.

Ninety-two water color pictures by Alfred Schroff, head of the art department of the Oregon State University, were on exhibition in the rooms of the Fine Arts Society through January. Professor Schroff has won prizes at various exhibitions.

—A. M. S.

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## CHICAGO

The twenty-sixth annual exhibition of paintings and sculpture by artists of Chicago and vicinity, and the twelfth annual exhibition of the Chicago Society of Etchers opened at the Art Institute Jan. 26. A banquet was given to exhibiting artists in the club rooms by the Institute and the Municipal Art League. The exhibition wears a national complexion since there are exhibiting Academicians as well-known in New York and Washington as in the Middle West. E. Martin Hennings, a prize winner, Irma Kohn, Frank V. Dudley and Joseph Birren appeared in the recent Corcoran exhibition. Of the 1,050 works submitted, the jury accepted 289 paintings by 154 men and women and fifty pieces of sculpture by twenty-eight men and women.

Next in numbers to landscapes are the purely decorative works, such as those by Frederic Grant. Rudolph F. Ingerle, president of the Chicago Society of Artists, has five landscapes of the Ozarks. Carl R. Kraft's landscapes interpret the autumn of the Midwest. E. Martin Hennings, whose "Beneath Clouded Skies" obtained two prizes, is another added to the many recent apostles of the beauty of the Southwest deserts. Oliver Dennett Grover is represented by two desert landscapes and a picture of Mt. Burgess of British Columbia. The prize awards are:

Mr. and Mrs. Frank G. Logan medal and \$500, to the sculpture, "Man Chiseling His Own Destiny," by Albin Folasek; Logan medal and \$200, to the sculpture, "Repentance," by Samuel Klassorner; Fine Arts Building purchase prize, \$500, to "Beneath Clouded Skies," landscape, by E. Martin Hennings; Charles S. Peterson purchase prize, \$500, to a landscape by Karl A. Buehr; E. B. Butler purchase prize, \$200, (painting for public schools) to "Gathering Grapes," by Marie Blanke; Mrs. Julius Rosenwald purchase prize, \$200, (painting for public schools) to "Celandon Bowl and Zinnias," by Marie Gelon Cameron; Joseph N. Eisendrath prize, \$200, to "Mother and Child," sculpture for a fountain, by Hester Bremer; Harry A. Frank prize, \$150, for a figure composition, to "Pieta," by Wellington Reynolds; Clyde M. Carr prize, \$100, for meritorious landscape, to "Beneath Clouded Skies," by E. Martin Hennings; Municipal Art League portrait prize, \$100, to Mary Garden as "Carmen," by Gerald Frank; Mrs. William O. Thompson prize, \$100, for a work in color effect, to "Girlhood," by Karl A. Buehr; Business Men's Art Club prize, \$100, for landscape in oil, to "Autumn Tapestry," by Henry Leon Roecker; Renaissance prize, \$100, to "The Healing Light," by Carl Hoeckner; Mrs. J. C. Shaffer prize, \$100, for an ideal composition in sculpture, to "The Sermon on the Mount," by Gustavo Arcila Uribe; Englewood Woman's Club prize, for painting, to "Berkshire Uplands," by Frederic Tellander, and the club's prize for sculpture to "Meditation," by Maximilian Hoffmann; Chicago Woman's Aid prize to "The Arrow's Flight" (sculpture), by Agnes Fromen; Robert Rice Jenkins prize to landscape, "Silver Leaf Poppars," by Richard Wedderspoon; Austin Woman's Club prize to "Sea Gull's Rock," by J. Jeffrey Grant; Hinsdale Woman's Club prize to "Tommy," by Agnes Squire Potter.

In addition to these money prizes, the Chicago Society of Artists will vote its silver medal to the painter who presents the most artistic work. The Municipal Art League will purchase a painting for \$500 for its gallery. The Arche Club, an organization assembling a gallery of canvases by Chicago artists, will also make a purchase.

The landscapists in the exhibition include Frederic Tellander, John F. Stacey, Walter Sargent, H. Leon Roecker, Holger W. Jensen, James Topping, Samuel Kennedy, Lucie Hart-rath, J. Jeffrey Grant, Harry L. Engle, Frank V. Dudley, Wallace L. DeWolf, Charles W. Dahlgreen, H. A. De Young, William Clusmann, Edward B. Butler, J. Elliott Colburn, J. H. Carlsen, Joseph Birren, R. G. Wedderspoon, Cornelius Botke, Frank C. Peyraud, Paul Bartlett, Holger W. Jensen, Irving Manoir and John Spelman.

Arvid Nyholm's portrait of Dr. George T. Jordan is a canvas of high rank. Antonin Sterba has two excellent portraits of men. Anna Lee Stacey's portraits of young women capture the spirit of youth. Leopold Seyffert's one contribution is a portrait of a woman, "Ninety Years Old." Pauline Palmer is represented by portraits of children, and a young girl with a crystal ball, "The Eyes of Youth," besides a boudoir scene and a landscape. Felix Russmann's still life, "An Old Bottle," Adam Emory Albright's painting of a boy fishing from a pier, and Frederick F. Fursman's "Maybelle and Connie," are notable canvases. Jessie Arms Botke's three paintings are decorative. —Lena May McCauley.

## ST. LOUIS

C. K. Gleason presented one of his etchings to the Town Club at the close of his exhibition in the club's rooms. In the display were a Spanish series, one of France, one of Mexico, and one of St. Louis, and it was from the latter that the gift was chosen. It is called "The Olive Street Cañon."

Charles Marks, one of the oldest of the attendants at the City Art Museum in point of service, died as the result of injuries received in a motor accident. Marks was a painter and frequently exhibited at the Artists' Guild and in other local exhibitions. A very charming work was "Vivian," a portrait of his daughter. A recent canvas at the Guild was the "Eads Bridge."

An exhibition of advertising craftsmanship including typography, color printing from zincs, half-tone and process plates, photogravure and rotary press work is on display at the Statler Hotel. It is the second of the series of "art in advertising exhibitions" arranged by the St. Louis Advertising Club.

A collection of small paintings in oil and water color, by Mary McColl, has been installed at the Town Club. Miss McColl is an instructor in art at the Yeatman High School, but she has a cottage in the foothills of the Ozarks where she spends the summers and week-ends. Her pictures are chiefly landscapes. Both her landscapes and figures are painted in a low key. A number of flower studies are fresh and vivid in color.

At the Newhouse Gallery a small collection of coast pictures by Cullen Yates may be seen. They are brilliant in effect and well-painted from a technical standpoint.

The St. Louis Art League has organized a "Beautiful St. Louis" project. The idea is to get together 100 paintings of picturesque and artistic St. Louis as interpreted by St. Louis artists. John H. Gundlach is chairman of a special committee to promote the plan. Gabriel Ferrand, professor of architecture of Washington University, heads the jury that will pass on all suggestions.

Carl Gustav Waldeck, who is instructing a class in oil painting at Webster Groves, has recently sold eight paintings in St. Louis, including a large landscape on exhibition at the Artists' Guild.

The fine arts committee of the Women's Clubs recently conducted an exhibition of woodblock prints and batik decorations by Sheila Burlingame.

Tom P. Barnett has two paintings on display in Kansas City as part of the collection from the Salmagundi Club.

Sophie Isaacs, of the Tower Room Studio, has married and moved to Bloomington, Ind. Amy Isaacs will continue her work at the Tower Room. —Mary Powell.

## Manchester, N. H.

Paintings and etchings by artists who have made a specialty of Western subjects are being shown at the Manchester Institute of Arts and Sciences, under the auspices of the trustees of the Currier Gallery of Art. The group of painters includes Ernest Blumenshien, O. E. Berninghaus, E. Irving Couse, W. Herbert Dunton, Victor Higgins, William R. Leigh, Julius Rolshoven, Bert G. Phillips, J. Henry Sharp and Walter Ufer. Among the California painters are Maurice Braun, Benjamin C. Brown, R. Clarkson Colman and Marion K. Wachtel, Birger Sandzen of Lindsborg, Kan., represents the Middle West, and among the other eastern painters who have painted in the west, are Everett L. Warren and Albert Groll.

Supplementing this collection is a group of 35 etchings, dry points and aqua-tints by George Elbert Burr, of the deserts of Arizona, New Mexico and southern California.

## Little Rock, Ark.

Alice R. Huger Smith, a South Carolina artist, whose water colors, pencil drawings and wood-block prints have been placed on exhibition by the Fine Arts Club, shows a group of representative Southern sketches. Her work has a delicate quality, that, while in no way impressionistic, gives rather a glimpse of beauty, than a definite emphasis. She has been much influenced by the Japanese.

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**Studio Gossip**

Carlos H. Meinhard, who has been traveling in the West for the Howard Young Galleries, is now the manager for Mr. Young in New York.

Mary Coleman Allen, the youngest member of the American Society of Miniature Painters, has removed from New York to Pasadena, Cal., where she has opened a studio. She was represented by a group of pictures in the recent exhibition of old and modern paintings in the museum at Balboa Park, San Diego.

Only the statue of Liberty, in all America, is larger than the great figure symbolizing Friendship, on which Charles Keck is now working. The statue, eighty-five feet in height, is to be presented to Brazil by the people of the United States at the Brazilian centennial celebration next September. Violet Terwilliger is assisting Mr. Keck in the work.

A collection of 150 drawings made in Spain by Vernon Howe Bailey has been purchased by the Hispanic Society of America for its permanent collection in New York. Picturesque places depicted by the artist include Cuenca, Segovia, Sepulveda, Salamanca, Zamora, Toro, Seville, Cordova, Burgos and Toledo.

Charles P. Gruppe has recently been in Toledo, where he has a one-man show at the Museum of Art. He also visited Chicago to execute several commissions. He will return to New York about Feb. 1.

A portrait of Lincoln by Douglas Volk, whose father was a friend of the President, is included in the Corcoran's biennial show. Mr. Volk saw Lincoln many times when he was a boy, and the picture shown was painted from memory.

Geoffrey Holt's new canvas, "The Argonaut," has been hung in the lobby of the Argonaut Club, San Francisco. In the foreground of the picture are cypress trees, near which is a rose twining about an ancient urn, which marks the end of a stone landing. In the distance, enveloped in an iridescent light, the *Argonaut* of Greek imagination dips oar, her sweeping sails billowed by the winds of romance and adventure.**Americans in France**

Travis Bartou recently arrived in Paris and is at present at the Hotel Crillon. At the same hotel is Ernest M. Gros, who has recently been in London.

Robert B. Hostetter, who has been painting in Paris since the early summer, will spend the remainder of the winter in the south of France.

George O'Neill, who left America in the early spring for London, is now in Paris where he will remain until the summer.

Janet Scudder has removed from the studio she occupied in the rue Notre Dame des Champs, to 18 avenue du Mane.

Jack O. Siebert, American painter and writer, who spent the early winter at Nice, has returned to his Paris studio.

Frances Q. Thompson, painter, is spending the winter in Paris. She has taken a studio at 1 rue Leopold-Robert.

Mr. and Mrs. Clarence Gihon are at 51 Boulevard St. Jacques. Mr. Gihon painted during the summer and autumn at Chinon and in Paris.

Albert Gihon recently sold six of his landscapes to the Grand Gallery, of Rio de Janeiro.

At his Paris studio, Frank Armington has recently completed a portrait of Mrs. F. J. Wilson, wife of Dr. Francis Wilson.

**Exhibition Calendar**

Ackermann Gallery, 10 East 46th St.—Water color drawings by Philip Rickman and etchings by Dwight C. Sturges, to Feb. 28.

Ainslie Galleries, 615 Fifth Ave.—Permanent display of Inness landscapes.

Anderson Galleries, Park Ave. and 59th St.—Paintings by the Sixes and Sevens of Provincetown, and portraits by Richard Ederheimer, Feb. 6-18.

Architectural League of New York, 215 West 57th St.—Thirty-seventh annual exhibition, Feb. 5-March 4.

Arlington Galleries, 274 Madison Ave.—Paintings by Clifford W. Ashley, to Feb. 18.

Art Center, 65-67 East 56th St.—Wall papers and wall paper designs; water colors by Louis C. Tiffany, Feb. 5-25; illuminated work by Jessie Bayes, Feb. 16-18.

Arts Guild Galleries, 10 East 50th St.—Drawings and paintings by Paul Thévenaz, to Feb. 15.

Babcock Galleries, 19 East 49th St.—Oils, water colors, lithographs and wood cuts by Birger Sandzen.

Bronx Woman's Club, 190th St. and Jerome Ave.—Exhibition by Bronx artists, Wednesday and Friday afternoons, and evenings, Saturday evenings, for two weeks.

Brooklyn Museum, Eastern Parkway—Paintings from A. A. Healy bequest; Tissot water colors; pictures by contemporary Italian artists, beginning Feb. 5.

Brown-Robertson Galleries, 415 Madison Ave.—Salon of American etchers, beginning Feb. 6.

Brunner Galleries, 43 East 57th St.—Paintings by André Derain, to Feb. 21.

Mrs. Ethel Trevor-Crooks, 230 Madison Ave.—Drawings by old masters, to Feb. 10, 1 to 9 p. m.

City Club, 55 West 44th St.—Paintings by John Newton Howitt, to Feb. 17. Women admitted 11 to 4 p. m.

Civic Club, 14 West 12th St.—Exhibition by members of the Dialis Club, to Feb. 15.

Daniel Gallery, 2 West 47th St.—Group of Modern French painters.

Chamberlin Dodds, 28 East 52nd St.—Paintings of "The Song of Solomon," by Claggett Wilson.

Dudensing Galleries, 45 West 44th St.—Recent paintings by Charles Reiffel, beginning Feb. 5.

Durand-Ruel Galleries, 12 East 57th St.—Paintings by Albert André, to Feb. 18.

Ehrich Galleries, 707 Fifth Ave.—Portraits by Dorothy E. Vicaji, to Feb. 11.

Fearon Galleries, 25 West 54th St.—XVIII century English drawings, to Feb. 11.

Ferargil Galleries, 607 Fifth Ave.—Marines from Monhegan, by Eric Hudson, to Feb. 11; paintings by Arthur B. Davies.

Folsom Galleries, 104 West 57th St.—Paintings by American artists.

Galerie Intime, 749 Fifth Ave.—Paintings by Charles W. Hawthorne, to Feb. 18.

Grolier Club, 47 East 60th St.—Prints, drawings, pastels and bronzes by Degas, to Feb. 28.

Harlow Gallery, 712 Fifth Ave.—Drawings by contemporary British artists.

F. Jackson Higgs, 11 East 54th St.—Montaignac Collection of old masters and modern paintings.

Kennedy Galleries, 613 Fifth Ave.—Etchings by Anders Zorn and John Taylor Arms.

Kingore Galleries, 668 Fifth Ave.—Polychrome sculpture by Renée Prahar, to Feb. 11.

Knodler Galleries, 556 Fifth Ave.—Paintings by E. Louis Gilot, to Feb. 14; etchings by Muirhead Bone, to Feb. 11; colored chalk drawings by F. Walter Taylor, to Feb. 11.

Kraushaar Galleries, 680 Fifth Ave.—Paintings by George Luks.

John Levy Galleries, 559 Fifth Ave.—Exhibition of English portraits of the XVIII century.

Little Gallery, 4 East 48th St.—Handwrought silver by master craftsmen.

Lowenbein Gallery, 57 East 59th St.—Permanent exhibition of small paintings by American artists.

Macbeth Galleries, 450 Fifth Ave.—Twelfth annual exhibition of thirty paintings by thirty artists; paintings by Elliott Torrey, to Feb. 13.

Mrs. Malcom's Gallery, 114 East 66th St.—Drawings, paintings and sculpture by Beonne Doronda, to Feb. 11, 2 to 6 p. m.

Metropolitan Museum, Central Park at 82nd St.—Exhibition of Japanese paintings of the XIX century, to Feb. 15; lace lappets and cap crowns, to March 31; Sixth Exhibition of Industrial Art, to Feb. 26; Old English Prints.

Milch Galleries, 108 West 57th St.—Paintings by Bruce Crane, Elliott Daingerfield, Granville Smith and F. Ballard Williams, to Feb. 11.

Montross Gallery, 550 Fifth Ave.—Oils, water colors and etchings by John Marin, to Feb. 11; Chinese paintings from the A. W. Bahr collection, to Feb. 14.

Municipal Art Gallery, Washington Irving Bldg., 40 Irving Place.—Ninth Annual Exhibition of Association for Culture by artist members, to Feb. 26.

Museum of French Art, 599 Fifth Ave.—Works of Toulouse-Lautrec, to Feb. 11.

Mussman Gallery, 144 West 57th St.—Water colors by Philip Little, to Feb. 20.

National Arts Club, 15 Gramercy Park.—Seventh Annual Exhibition of American Bookplate Society, to Feb. 26.

N. Y. Public Library, Fifth Ave. and 42nd St.—"The Making of an Aquatint," to March 31; "Portraits Old and New," of a series of American prints, through February.

Ralston Galleries, 4 East 46th St.—Exhibition of Barbizon paintings and XVIII century English portraits.

Rehn Galleries, 6 West 50th St.—Paintings, water colors, etchings and bronzes by Mahonri Young, through February.

Rosenbach Co., 273 Madison Ave.—Barbizon paintings and rare books.

Salmagundi Club, 47 Fifth Ave.—Paintings by members, to Feb. 10.

School of Design and Liberal Arts, 212 West 59th St.—Exhibition of Students' work, to Feb. 17.

Schwartz Galleries, 14 East 46th St.—Monotypes in color by Marion Gray Traver, Feb. 6-25.

Scott &amp; Fowles Galleries, 667 Fifth Ave.—Beauties of the Court of Charles II painted by Sir Peter Lely, Sir Godfrey Kneller and other masters of the period, beginning Feb. 4.

Society of American Fakirs, 11 East 44th St.—Exhibition of illustration and commercial art by members, to Feb. 12, 1 to 5 p. m.

Stern Gallery, 22 West 49th St.—Oils, water colors and drawings by Carl Sprinchorn, beginning Feb. 7.

Wildenstein Galleries, 647 Fifth Ave.—Paintings by Harry B. Lachman; color engravings of the XVIII century.

Howard Young Galleries, 620 Fifth Ave.—Paintings by Pieter Van Veen, to Feb. 15.

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